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ROGUE VALLEY SYMPHONY

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Welcome

From the Music Director



Dear Symphony Friends:

This season, we return to our roots by celebrating our beloved orchestra. It has been deeply rewarding to witness the RVS's artistic growth. Each year I ask more of our musicians, and with each season we climb another peak together. Seeing that shared joy reach you in the audience is profoundly gratifying.

No orchestral celebration would be complete without Bartók's *Concerto for Orchestra*—a dazzling showcase in which every section, and nearly every principal, takes the spotlight. It is magnificent, and only the beginning. Tchaikovsky's *Pathétique,* Elgar's ingenious *Enigma Variations*, and the epic personal struggle of Shostakovich's *Fifth Symphony* stir the spirit no matter how often one encounters them. We also pair Prokofiev's C*lassical Symphony* with Haydn's final symphony—music of wit, elegance, and lineage. Nielsen's *Fifth Symphony* is my wild card: a war symphony that ends with the world reborn.

You have come to expect first-rate soloists, but even by those standards, the 2026/27 season is exceptional. If the symphony were the Olympics, these artists would be world-record holders. We welcome back George Li, whose Rachmaninoff's *Third* left an indelible impression a few seasons ago. Our other soloists join the RVS for the first time, each bringing the highest level of artistry. I look forward to introducing them to you—and to them discovering what makes our audiences so special.

It is with great pride that I present our Diamond Season.

Welcome to the Symphony!
Martin Majkut, Music Director





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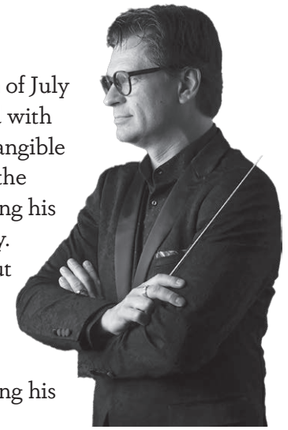
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About the Conductor



Martin Majkut is is an internationally recognized conductor known for his bold programming, immersive musicianship and easy rapport with audiences. He currently serves as Music Director of the Rogue Valley Symphony and the Oregon Coast Music Festival.

Since 2010, Majkut has led the Rogue Valley Symphony in Ashland, Oregon, through a period of extraordinary growth. The RVS has quadrupled its budget under his direction and gained national attention for its vivid and adventurous programming, enriched by many meaningful commissioning projects. Its educational programs have grown concurrently, serving record-breaking 4,000 students in 2026.

In 2025, he was appointed Music Director of the Oregon Coast Music Festival, bringing together musicians from leading orchestras across the country for a summer series of performances. Majkut pursues thematic programing at the Festival, creating unity and continuity of programs within a season. He has expanded the range of repertoire, introducing contemporary voices with several premiere performances.

From 2016 to 2025, Majkut served as Music Director of the Queens Symphony Orchestra in New York. During his tenure, the orchestra extended its season, deepened community engagement, and performed for audiences ranging from several hundred in intimate venues to 16,000 at its Fourth of July celebration. The special bond with the QSO musicians and the tangible affinity between Majkut and the players made this period among his most rewarding professionally.

In autumn of 2026, Majkut looks forward to leading a production of *Hansel and Gretel* at University of Iowa. In December he will be making his debut with Orchestra Iowa.

Born in Bratislava, Czechoslovakia (now Slovakia), Majkut earned his Ph.D. in conducting from the Academy of Performing Arts. In 2003, he came to the U.S. as a Fulbright scholar and earned a second doctorate from the University of Arizona in 2008. He pursued further studies at the Accademia Musicale Chigiana in Siena and the Wiener Meisterkurse in Vienna. He continues to guest conduct in his native Slovakia.

During the pandemic, Majkut reimagined the concert experience by producing a series of films, shorts, and documentaries for the RVS and QSO, and launched a video series titled *What Goes Through the Conductor's Head*, offering a behind-the-scenes look at score study. Learn more at **www.martinmajkut.com**.

About the Symphony

The Rogue Valley Symphony, led by conductor and music director Martin Majkut, is the only professional orchestra in Southern Oregon. Founded in 1967, the Symphony is celebrating its 60th year and the 18th season conducted under Dr. Martin Majkut.

Dr. Majkut, our fourth music director, preceded by directors Arthur Shaw, Yair Strauss, and founder Frederick Palmer, was hired in 2010. During his tenure, RVS expanded to six Masterworks series and two Pops concerts with performances in Ashland, Medford, and Grants Pass. Link Up was initiated in 2012 with the goal of bringing music education to three grades of children in the Phoenix-Talent School District. In 2017, Executive Director Joelle Graves joined RVS and partnered with Dr. Majkut to enhance the Classical Coaches program which offers professional coaching at the middle and high school levels to augment music education in local public schools. Musical Mentors was added in 2019 to meet the growing need of providing private lessons to students in the region at no charge.

Since the inception of Classical Coaches and Musical Mentors, RVS has grown exponentially and reaches over 4,800 students annually across Jackson and Josephine counties through our three programs alone. In the past two years, Link Up has expanded beyond the Phoenix-Talent school district to the entirety of Jackson County and now plans to serve five times as many students with 3,800 children preparing to play recorder alongside the symphony orchestra in 2026 and 2027.

In the last several years RVS has been recognized nationally for its innovative programming and commissioning of new artistic works by the American League of Orchestras and Ovation Television.

ROGUE VALLEY SYMPHONY

Orchestra Roster



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Music Director

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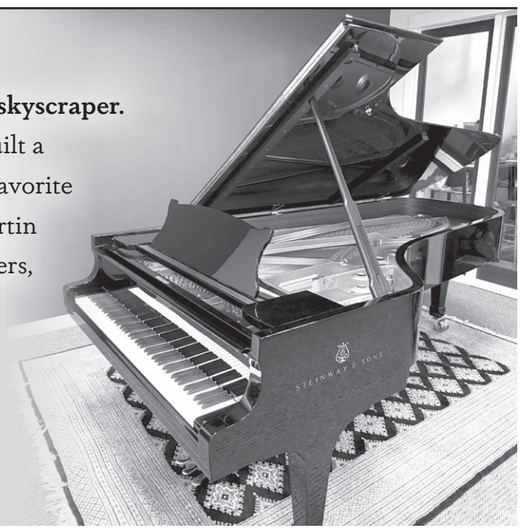
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Education & Outreach

Our Education Programs Make a Difference!



The Rogue Valley Symphony is devoted to providing quality educational experiences to Jackson, Josephine, and Douglas County students. Working with classroom teachers, Rogue Valley Symphony musicians and staff create unforgettable music experiences for learners of all ages.

The Rogue Valley Symphony has three primary education programs that serve students from elementary school to high school in the Rogue Valley. Over the past few years, demand for our programs has tripled. Last year, Rogue Valley Symphony musicians conducted over 1,200 hours of group coaching and individual instruction.



Musical Mentors

The Musical Mentors education program provides individual students free private music lessons with a member of the Rogue Valley Symphony. We offer need-based scholarships to students in grades 9–12. Over 50 students receive this scholarship annually, with many continuing in the program through graduation.

Classical Coaches

Classical Coaches serves more than 1,000 6th–12th-grade students each school year, placing professional musicians from the Rogue Valley Symphony in middle and high school orchestra and band classrooms to work with students in sectionals and large group configurations. Through this program, students focused on music as a course of study can hone their skills and improve their understanding of their instrument and the music they are performing.

Link Up

Link Up is a music education program created by Carnegie Hall to unite the classroom with the concert hall, giving students in grades 3–5 the opportunity to explore music through a year-long curriculum of classroom activities, culminating in a concert in which students perform recorder alongside the Rogue Valley Symphony. In spring 2025, 3,100 students participated, in 2026, 3,800 students participated, and in 2027, 4,000 students will participate. School districts include Ashland, Central Point, Medford, Phoenix-Talent, Rogue River, and small and private schools in between.

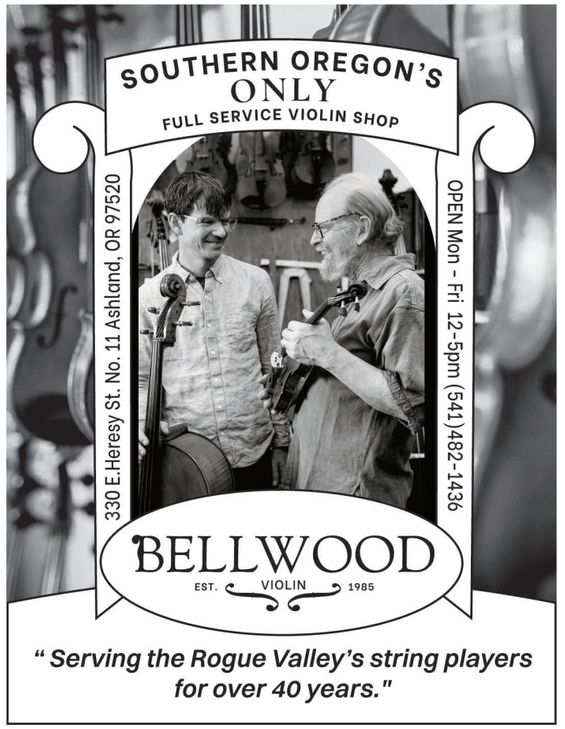
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MASTERWORKS 1



Friday, September 18, 2026, 7:30pm
Ashland: SOU Music Recital Hall

Saturday, September 19, 2026, 3:00pm
Ashland: SOU Music Recital Hall

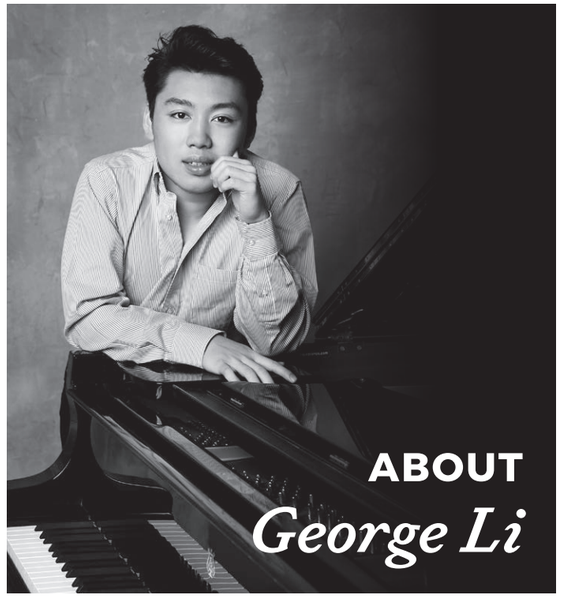
Sunday, September 20, 2026, 3:00pm
Grants Pass: Performing Arts Center

Rogue Valley Symphony
Martin Majkut, *conductor*
George Li, *piano*

CHARLES IVES (1874–1954)	**Central Park in the Dark**	[9']
JOHANNES BRAHMS (1833–1897)	**Piano Concerto No. 1** I. Maestoso II. Adagio III. Rondo: Allegro non troppo *George Li, piano*	[44']
	- Intermission -	
EDWARD ELGAR (1857–1934)	**Variations on an Original Theme — 'Enigma Variations'**	[31']

Concert sponsored by Karen Telian-Tyler & Stephen Tyler

George Li exclusively represented by Opus 3 Artists



ABOUT *George Li*

Praised by the *Washington Post* for his "staggering technical prowess, a sense of command and depth of expression," pianist George Li possesses an effortless grace, poised authority, and brilliant virtuosity far beyond his years. Since winning the Silver Medal at the 2015 International Tchaikovsky Competition, Li has performed with many of the world's leading orchestras and conductors, including Gustavo Dudamel, Valery Gergiev, Michael Tilson Thomas, Vasily Petrenko, Manfred Honeck, Yuri Temirkanov, and Long Yu.

Li embarked on an extensive tour in China including recital and concerto performances in Kunming, Beijing, and Shanghai; joined the Moscow Philharmonic Orchestra on an eight-concert tour of Germany; and has collaborated with the Mariinsky Orchestra, performing with them in Europe, the U.S, and in various venues throughout Russia.

His concerto engagements have also included the Los Angeles, New York, London, Rotterdam, Oslo, St. Petersburg, and Buffalo Philharmonics, as well as the Cleveland, San Francisco, Dallas, Cincinnati, Sydney, and Frankfurt Radio Symphonies.

Li has appeared in recital at Carnegie Hall, San Francisco's Davies Symphony Hall, Chicago's Symphony Center, the Mariinsky Theatre, Elbphilharmonie, Munich's Gasteig, the Louvre, Seoul Arts Center, Tokyo's Asahi Hall, and Beijing's National Centre for the Performing Arts. His festival appearances include Grand Teton, Ravinia, Verbier, Edinburgh International, Montreux, and the Festival de Pâques in Aix-en-Provence. An active chamber musician, he has collaborated with artists including Benjamin Beilman, Noah Bendix-Balgley, James Ehnes, Daniel Hope, Sheku Kanneh-Mason, and Kian Soltani.

An exclusive Warner Classics recording artist, Li's debut album, *Live at the Mariinsky*, was released in 2017. His second recording, featuring Liszt's solo works and Tchaikovsky's *Piano Concerto No. 1* with Vasily Petrenko and the London Philharmonic Orchestra, followed in 2019. His third Warner Classics album, Movements, featuring works by Schumann, Ravel, and Stravinsky, was released in 2024.

Li is the recipient of the 2016 Avery Fisher Career Grant and the 2012 Gilmore Young Artist Award, and was the First Prize winner of the 2010 Young Concert Artists International Auditions. He gave his first public performance at Boston's Steinway Hall at age ten and performed at the White House in 2011 for an evening honoring German Chancellor Angela Merkel.

Born in Boston, Li began studying piano at age four with Dorothy Shi and continued with Wha Kyung Byun at New England Conservatory. He completed the Harvard University/New England Conservatory dual-degree program in 2019, earning a Bachelor's degree in English literature and a Master's degree in music, and received an Artist Diploma from New England Conservatory in 2022. When not playing piano, George is an avid reader and photographer, as well as a sports fanatic.



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MASTERWORKS 1: *Program Notes*

Charles Edward Ives (October 20, 1874–May 19, 1954)

Central Park in the Dark

Composed in 1906, first documented performance on May 11, 1946

Instrumentation: *1 piccolo, 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 1 trumpet, 1 trombone, 2 percussionists (snare drum, bass drum, cymbals), 2 pianos, and strings.*

Originally conceived as a companion to Ives's *The Unanswered Question* in *Two Contemplations*, Charles Ives wrote this as a less serious counterweight to the heavily philosophical *Question*. The original titles for these two works reflected more on their contrasts; *A Contemplation of a Serious Matter* or *The Unanswered Perennial Question*, and *A Contemplation of Nothing Serious* or *Central Park in the Dark in "The Good Old Summer Time."* Ives described *Central Park in the Dark* in a program note: "This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night."



Though the first documented performance didn't take place until 1946, Ives recalled to fellow composer Elliot Carter that it was first performed by, "...a Theater Orchestra and played between acts in a downtown Theatre in N.Y. [I don't] remember the exact date or the name of the theater. There was no program, but [I] think it was in 1906 or '07. The players had a hard time with it—the piano player got mad, stopped in the middle and kicked the bass drum.'

As is typical of Ives, the work explores several experimental techniques, all in the service of musical storytelling (rather than experiments for experiment's sake). The ensemble is divided into three independent groups, with their own tempos, keys, and music. He deploys quotation heavily, utilizing existing tunes juxtaposed against original music. While the strings stay relatively tranquil throughout, interruptions from the other groups accurately depict the chaos of urban life.

Ives describes the role of the various instruments as follows:

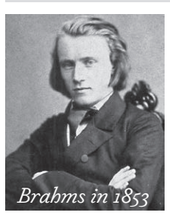
"The strings represent the night sounds and silent darkness—interrupted by sounds from the Casino over the pond—of street singers coming up from the Circle singing, in spots, the tunes of those days—of some "night owls" from Healy's whistling the latest of the Freshman March—the "occasional elevated", a street parade, or a "break-down" in the distance—of newsboys crying "uxtries"—of pianolas having a ragtime war in the apartment house "over the garden wall", a street car and a street band join in the chorus—a fire engine, a cab horse runs away, lands "over the fence and out", the wayfarers shout—again the darkness is heard—an echo over the pond—and we walk home."

Johannes Brahms (May 7, 1833–April 3, 1897)

Piano Concerto No 1 in D Minor

Op. 15; composed between 1854-1858, premiered on January 22, 1859

Instrumentation: *2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, and piano soloist.*



Brahms in 1853

The long, winding history of this work's gestation and eventual masterwork status begins where most stories of Johannes Brahms begin: with Clara and Robert Schumann. That fateful day in 1853, when a 20-year-old Brahms arrived at the Schumann residence to share his craft, launched more than just the young composer's career; a lifelong personal and professional relationship with the tastemakers of the day in the German musical world also started in earnest.

After Robert's hospitalization in 1854, Clara and Brahms remained close friends and collaborators, with

(continued on next page)

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Johannes frequently seeking out Clara's advice and feedback about his compositions and career. Brahms had made his way back to Düsseldorf to assist the Schumann household, since Robert was no longer of able body or mind. He quickly set to work on a new composition for two pianos. The music led Brahms to convert it to the beginnings of a four-movement symphony, but progress stalled until about a year later, when he wrote to Clara, "Imagine what I dreamed of last night. I used my hapless symphony to make a concerto, and was playing it as such..." He sought further feedback from additional friends, such as the violinist Joseph Joachim, in particular regarding orchestration, as young Johannes hadn't completed any orchestral works up to this time.

After finally settling on a piano concerto as the medium for the piece, Brahms continued laboring over the music for another two years, corresponding frequently with Joachim for his feedback, and likely playing through the two-piano version with Clara as much as her schedule allowed. By early 1858, Joachim seemed to think the piece was ready for primetime, writing to Brahms, "I beg you, for God's sake, let the copyist get at your Concerto at last: when shall I finally hear it?" The only problem was that Brahms composed this work without a commission, and thus without a premiere date. He began seeking out an orchestra to take up the challenge. Joachim recommended the Hanover Orchestra, who agreed to a reading session in March 1858. The same orchestra then mounted the premiere in January 1859, with Brahms himself performing the solo part. Though the public reception of the work was largely negative, Brahms stuck with the piece, revising it in August that year. It still failed to please audiences, and took another twenty years to truly make its way into the canon.

Given the Concerto's variable origins as chamber music and a symphony, it is easy to not recognize this music as a concerto as the dramatic action launches. It feels as if something is unleashed in this bombastic opening, with a passionate, declamatory melody over a low drone. More instruments are added to the fray, giving way to something more expressive. The opening eventually returns, but finally gets interrupted by the first piano entrance. This movement in particular exemplifies Brahms's interest in altering the role of the soloist in a concerto, where the music in the solo part takes an active role in the narrative construction of the work, rather than just "showing off." Beethoven's last two piano concertos pave the way for this innovation, but Brahms takes it up a notch. The thematic tightness extends into the second movement, a wonderfully tuneful song that feels like a different universe, and yet shares many melodic gestures with the first movement, particularly during the piano cadenza. Brahms conceived of this music as "a lovely portrait" of his friend/mentor/crush Clara Schumann, and the devotional aspects of this music become immediately apparent. The finale begins with the piano alone with a statement of the Rondo form's refrain. The orchestra joins, with the piano continuing in an intriguing contrapuntal voice; the combined influences of Mozart, Beethoven, and earlier composers such as Handel and Bach become immediately apparent. Brahms's ability to synthesize these distant influences makes his music stand apart from that of his peers, and that this ability shows up in his very first attempt at orchestral music displays the vast talent and skill that the Schumanns observed the day they met the young composer. A pair of eventual piano cadenzas move the music from the minor to major mode, launching an exciting conclusion befitting such an epic work.



Clara and Robert Schumann—musical tastemakers of the day—were Brahms's most important mentors and lifelong closest friends



The Court Theatre in Hanover, Germany where Brahm's Piano Concerto No. 1 premiered in 1859

Sir Edward William Elgar (June 2, 1857–February 23, 1934)

Variations on an Original Theme

'Enigma Variations', Op. 36; composed between October 1898 and February 1899, premiered June 19, 1899

Instrumentation: *2 flutes (1 doubles piccolo), 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 3 percussionists, timpani, and strings.*

Elgar wrote the following for a 1911 performance of this work:

> *"This work, commenced in a spirit of humour & continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme & each one attempts a solution of the Enigma, for so the theme is called. The sketches are not 'portraits' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a 'piece of music' apart from any extraneous consideration."*

Up to this point in his career, Sir Edward had toiled away in obscurity as a composer. He had some successes in choral works, and began to establish a reputation therein, but nothing really broke through in the way he desired. His close friend, August Jaeger, wrote to him in 1898, "A day's attack of the blues ... will not drive away your desire, your necessity, which is to exercise those creative faculties which a kind providence has given you. Your time of universal recognition will come." Jaeger proved to be rather prescient; shortly thereafter, Elgar sent a letter to Jaeger describing a new work upon which he had set his focus:

> *"I have sketched a set of Variations (orchestra) on an original theme: the Variations have amused me because I've labelled 'em with the nicknames of my particular friends—you are Nimrod. That is to say I've written the variations each one to represent the mood of the 'party'—I've liked to imagine the 'party' writing the var: him (or her) self and have written what I think they wd. have written—if they were asses enough to compose."*

By February 18, 1899, this set of Variations was complete, with the word "Enigma" written above the principal theme. The precise nature of this enigma has never been solved, as Elgar took the secret with him to his grave. Much effort has gone toward solving the mystery of what the composer meant. In an interview in 1900, Elgar provides a clue, "Mr. Elgar tells us that the heading Enigma is justified by the fact that it is possible to add another phrase, which is quite familiar, above the original theme that he has written. What that theme is no one knows except the composer. Thereby hangs the Enigma." Does this mean another familiar tune works in counterpoint with Elgar's Enigma theme? Scholars and amateur sleuths have suggested a number of melodies to fit this solution, everything from "Twinkle, Twinkle Little Star", to "Auld Lang Syne" in a minor key, to the melody of the second movement of Beethoven's Pathetique sonata, to Martin Luther's Protestant hymn "A Mighty Fortress is Our God." We'll never really know the solution here, but the speculation is beyond tantalizing!



Elgar, c. 1900

From what we actually know of the piece, Elgar crafted a wonderful orchestral work in honor of his closest friends. Following the Enigma theme, each of the variations has the initials of a "friends pictured within," as follows:

Variation I (L'istesso tempo) "C.A.E."—Caroline Alice Elgar, Edward's wife. The composer commented he wanted this variation to be, "...a prolongation of the theme with what I wished to be romantic and delicate additions."

Variation II (Allegro) "H.D.S-P." – Hew David Steuart-Powell, an amateur pianist who played chamber music with Elgar. "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver (sixteenth note, for us Americans) passages..."

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Variation III (Allegretto) "R.B.T."—Richard Baxter Townshend, an author and friend of Elgar's. The composer aimed to depict Townshend's "...low voice flying off occasionally into 'soprano' timbre. The oboe gives a somewhat pert version of the theme, and the growing grumpiness of the bassoons is important."

Variation IV (Allegro di molto) "W.M.B."—William Meath Baker, a wealthy landowner who was also Townshend's brother-in-law. Elgar depicts Baker leaving a room in a rush as he is teased by others in said room, complete with the bang of the door as he leaves.

Variation V (Moderato) "R.P.A."—Richard Penrose Arnold, another amateur pianist. Elgar commented that even in serious conversation, Arnold would interrupt with "...whimsical and witty remarks..."

Variation VI (Andantino) "Ysobel"—Isabel Fitton, who studied viola with Elgar. Naturally, this variation features the viola in a string crossing exercise Elgar gave to Fitton in their lessons.

Variation VII (Presto) "Troyte"—Troyte Griffith, one of Elgar's closest friends. The music here pokes fun at Griffith's subpar piano skills, all in good fun of course!

Variation VIII (Allegretto) "W.N."—Winifred Norbury, an administrator for the Worcester Philharmonic Society. Elgar depicts her characteristic laugh here.

Variation IX (Adagio) "Nimrod"—the aforementioned August Jaeger. This variation is the most famous number in this piece and has become a standalone work often performed at ceremonial occasions in England.

Variation X (Intermezzo: Allegretto) "Dorabella"—Dora Perry, a close friend who actually wrote a book about Elgar. Her stutter is gently parodied in this variation.

Variation XI (Allegro di molto) "G.R.S."—George Robertson Sinclair, an organist. Elgar commented, "The first few bars were suggested by his great bulldog, Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling upstream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5)."

Variation XII (Andante) "B.G.N."—Basil George Nevinson, an amateur cellist that played chamber music with Elgar. "The variation is a tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer."

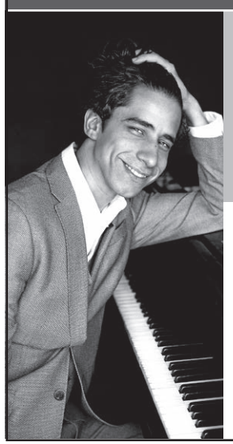
Variation XIII (Romanza: Moderato) "* * *" —Elgar wrote that the asterisks, "...take the place of the name of a lady who was, at the time of the composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelsson's Calm Sea and Prosperous Voyage."

Variation XIV (Finale: Allegro) "E.D.U."—Elgar himself, with 'E.D.U.' representing his wife's nickname for him, Edoo. "Written at a time when friends were dubious and generally discouraging as to the composer's musical future, this variation is merely to show what E.D.U. intended to do."

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MASTERWORKS 2

Friday, October 23, 2026, 7:30pm
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Medford: Craterian Theater

Sunday, October 25, 2026, 3:00pm
Grants Pass: Performing Arts Center

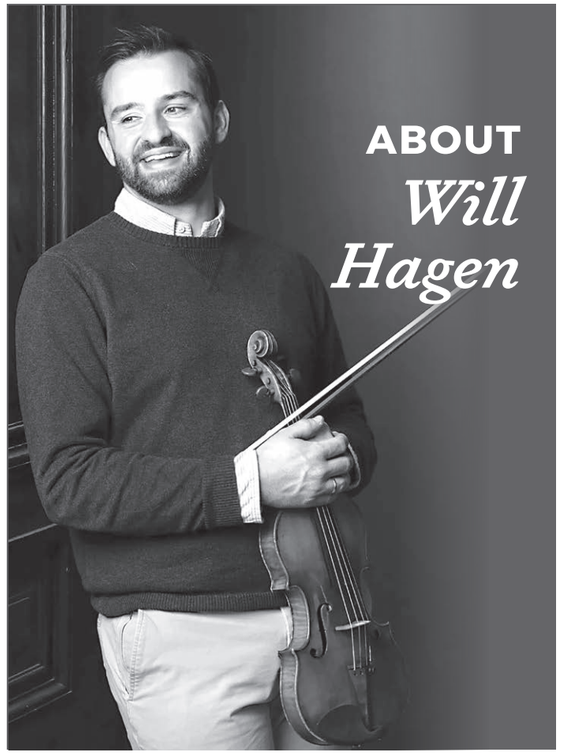
Rogue Valley Symphony
Martin Majkut, *conductor*
Will Hagen, *violin*

WOLFGANG AMADEUS MOZART (1756–1791)	Overture to Don Giovanni	[7']
LUDWIG BEETHOVEN (1770–1827)	Violin Concerto I. Allegro ma non troppo II. Larghetto III. (attacca) Rondo: Allegro *Will Hagen, violin*	[42']

- Intermission -

BÉLA BARTÓK (1881–1945)	Concerto for Orchestra I. Introduzione: Andante non troppo – Allegro vivace II. Presentando le coppie: Allegro scherzando III. Elegia: Andante non troppo IV. Intermezzo interrotto: Allegretto V. Finale: Presto	[36']

Concert sponsored by Grace Abbott
Soloist sponsored by Linda Lingelser



ABOUT *Will Hagen*

William Hagen has performed as soloist, recitalist, and chamber musician across the United States, Europe, Asia, and Latin America. In the 2025/26 season, William returned as soloist with the Chamber Orchestra of Europe, made his debut with the Rotterdam Philharmonic, performed as soloist with orchestras across the United States, and performed recitals and chamber music in both the United States and Europe.

As soloist, William has appeared with the Chicago Symphony, Chamber Orchestra of Europe, Detroit Symphony, Frankfurt Radio Symphony (HR Sinfonieorchester), San Francisco Symphony, Seattle Symphony, Utah Symphony, and many others around the globe.

As recitalist and chamber musician, William has performed at venues such as Wigmore Hall and the Louvre, and collaborated with artists such as Steven Isserlis, Gidon Kremer, Edgar Meyer, and Tabea Zimmerman, among others. He maintains an active schedule on both sides of the Atlantic, making frequent trips to Europe and cities around the US to play a wide range of repertoire.

In 2020, William released his debut album, *Danse Russe*," with his good friend and frequent collaborator, pianist Albert Cano Smit. The album is available on all streaming platforms.

A native of Salt Lake City, Utah, William began playing the violin at the age of 4, studying the Suzuki method with Natalie Reed and then Deborah Moench. He studied with Itzhak Perlman and Catherine Cho at the Juilliard School, Christian Tetzlaff at the Kronberg Academy, and was a longtime student of Robert Lipsett, studying with Mr. Lipsett for 11 years both at the Colburn Community School of Performing Arts and at the Colburn Conservatory of Music. In 2015, William won 3rd prize at the Queen Elisabeth Competition in Brussels.

William performs on the 1732 "Arkwright Lady Rebecca Sylvan" Antonio Stradivari, and on a violin bow by Francois Xavier Tourte, both on generous loan from the Rachel Barton Pine Foundation.

Will is from a baseball-loving family and played quite a lot of competitive baseball growing up. He hit 24 career home runs—this info was omitted from previous bios, which greatly saddened Will's father.



MASTERWORKS 2: *Program Notes*

Wolfgang Amadeus Mozart (January 27, 1756—December 5, 1791)

Overture to Don Giovanni

K. 527; composed between February-October 1787, premiered October 29, 1787

Instrumentation: *2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings*

The height of Mozart's success arrived shortly before the wildly successful premiere of *The Marriage of Figaro*. His compositions and performances in Vienna started to achieve broad appeal, and his efforts toward an independent career had begun to bear real fruit. With the overwhelmingly positive reception of *Figaro*, the first of three collaborations with the librettist Lorenzo Da Ponte, Mozart's stratospheric success became undeniable. A performance of Figaro in Prague in early 1787 led directly to a new commission by the Da Ponte-Mozart duo for a new opera on the subject of Don Juan, Europe's favorite libertine and womanizer of the time.

By October that same year, *Il dissoluto punito, ossia il Don Giovanni ("The Punishment of the Rake,* or *Don Giovanni*) received its premiere in Prague. With its more serious subject matter than *Figaro*, *Don Giovanni* nonetheless received wide acclaim. The work has become a staple of the opera repertoire and is widely regarded as one of the finest operas ever composed.



Scene from a production of Don Giovanni

The overture's foreboding opening chords presage the downfall of the title character (spoiler alert: Don Giovanni's philandering catches up to him in the end), followed by a quieter echo in the winds over pulsating strings. The drama heightens with a series of ascending scales that quickly shifts into a spritely sonata form peppered with those same opening foreshadowing chords. Mozart's clear command over the function of the overture to set the stage for the drama to follow shines brightly in this work, and though the ending of the overture doesn't quite satisfy, we're certainly left wanting to hear more.

Ludwig van Beethoven (Baptized December 17, 1770—March 26, 1827)

Violin Concerto in D Major

Op. 61; composed in 1806, premiered December 23, 1806

Instrumentation: *1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, and violin soloist*

From the end of 1804-April 1806, Beethoven's efforts focused almost solely on his lone opera, *Fidelio*. Both the process of creating the opera under less than ideal circumstances (namely, having to move to the suburbs of Vienna after the theater where he resided changed hands, then issues with the court censor around the libretto), and the work premiering under even lesser circumstances (the occupation of Vienna by Napoleon's forces) led to a lukewarm response at best. Some critics went so far as to say that, "...never was anything as incoherent, shrill, chaotic and ear-splitting produced in music." Clearly frustrated by all of this, Beethoven later wrote to his third and final librettist, "Let me add that this whole opera business is the most tiresome affair in the whole world, for I am dissatisfied with most of it..." The lackluster experience may have helped to motivate Beethoven's absolute explosion of instrumental music in the immediate aftermath, some of his most brilliant works composed one after the other for a period of

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five years. After the performance of the revised *Fidelio* in April 1806, Beethoven quickly churned out his Fourth Piano Concerto, the three Op. 59 string quartets, the Fourth Symphony, and his lone Violin Concerto, all during the remainder of 1806! He almost certainly had a backstock of ideas sketched out, but he also certainly had a lot to get off his chest after his excruciating opera experience.



Illustration of Beethoven as Conductor, 1876.

While the expansion of form and content that Beethoven had experimented with at the outset of his 'Heroic' period was largely successful in both symphonic works (the *Eroica* symphony) and in chamber music (the Op. 59 quartets), a similar treatment in the concerto genre required a bit more nuance. The two concertos from this time, no. 4 for piano and the Violin Concerto, followed the new path of his 'Heroic' period—vastly expanded instrumental works that brought conventional forms and harmonies to novel heights of expression—but still remained true to the ideal of the concerto, i.e. a showpiece for a soloist with orchestral accompaniment. The Piano Concerto received wide praise, especially for its treatment of the relationship between soloist and orchestra; however, given that Beethoven composed all but his final concerto for himself to perform, it didn't receive many performances until much later in the 19th century, after the composer had passed. The Violin Concerto was widely panned upon its premiere in December 1806; the violin soloist had to basically sightread some of the music at the premiere due to Beethoven's lateness in completing the work, which wouldn't have been a problem had Beethoven himself been performing (or if he had enough skill as a violinist to do so). The work fell out of favor in similar fashion to the previously mentioned Piano Concerto, until the debut performance by Joseph Joachim, at all of 12 years old, under the baton of Felix Mendelssohn in 1844. Following this performance in London, the piece quickly entered the canon as one of the most beloved concertos for the instrument.

Five timpani notes open the concerto, a somewhat unconventional introductory gesture that, though rather simple, provides fuel for motivic development throughout the first movement. The oboe then takes the lead, launching the lengthy orchestral introduction that then presents the rest of the thematic material in the movement. When the violin finally enters on a brief cadenza, we get the repetition of the opening, with the soloist soaring over the previously simple thematic material—and it suddenly all makes sense! One of the more satisfying moments is right at the recapitulation, where the entire orchestra joins in on the opening timpani gesture; Beethoven would sometimes hide the recap of a sonata form in clever ways, but not this time.

The middle movement also opens with the orchestra alone; the wait for the soloist isn't nearly as long here, with the simple song form unfurling as one might expect. Beethoven's sense of pacing shines in this series of lovely tunes, sometimes thoroughly embellished, others plainly stated—such as the wonderful tune about two-thirds into the movement accompanied by pizzicato strings.

The finale begins without pause following a brief violin cadenza, dovetailing directly into a catchy Rondo with a country dance feel. Beethoven's playful treatment of the refrain slightly alters each recurrence, with tricks in orchestration and phrasing that make for many unexpectedly delightful moments. It all winds up toward the biggest cadenza for the soloist. In typically Beethoven fashion, the ending gets stretched beyond your expectation, until the final cadence arrives in heroic fashion, which will almost certainly have you standing in applause.

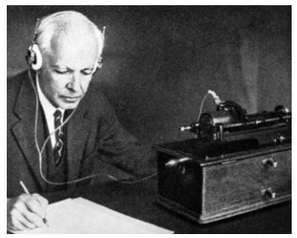
Béla Viktor János Bartók (March 25, 1881—September 26, 1945)

Concerto for Orchestra

Sz. 116; composed between August 15–October 8, 1943, premiered December 1, 1944

Instrumentation: *3 flutes (1 doubles piccolo), 3 oboes (1 doubles English horn), 3 clarinets (1 doubles bass clarinet), 3 bassoons (1 doubles contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba, 1 percussionist ( ), timpani, two harps, and strings.*

In October 1940, Béla Bartók and his wife escaped Europe for America due to the ongoing Nazification of their native Hungary during World War II. The composer had little recognition in the United States, but Bartók's reputation as a pianist, teacher, and ethnomusicologist preceded him. He obtained a gig with Columbia University, researching Croatian and Serbian folk songs in Columbia's library. He taught as well, and received royalties from performances, so by no means did he live in abject poverty, but he struggled to find composing jobs in the USA.


Bartók revising his folk music notations by listening to a phonograph at the Hungarian Academy of Sciences, 1930s.

Signs of ill health, which plagued Bartók since childhood, began to reemerge as well. At first, doctors thought a reemergence of tuberculosis was to blame, but by 1944, the diagnosis became late-stage leukemia. Just prior to this diagnosis, as he lay in a hospital in Saranac Lake, New York, conductor Serge Koussevitzky offered Bartók a commission to write a work in memory of Koussevitzky's late wife, Natalie. The composer quickly accepted, persevering through his health troubles to complete this stunning orchestral work in a mere three months.

Bartók's music is probably best known for its incorporation of folk music, which went beyond merely setting folk songs from Hungary. His aim lies more in capturing the spirit of what he termed "peasant music," and infusing that spirit into his own musical language. In an essay from 1921, he states, "When I speak of the influence of peasant music, I do not mean as it were a mere whitewash of it, nor the mere adaptation of peasant melodies or snatches of melodies and their piecemeal incorporation in musical works, but rather the expression of the real spirit of the music of any particular people which is so hard to render in words." His musical language explored many of the (for the time) cutting edge innovations in form, harmony, counterpoint, and so on, but all his music is deeply rooted in the peasant music he studied deeply throughout his career.


Bartók with his tekerő, the Hungarian peasants' version of what is called a hurdy-gurdy

The Concerto for Orchestra represents a true amalgam of all of Bartók's compositional techniques. The 'concerto' moniker for the work feels like a bit of a contradiction, given our general understanding of the medium being for soloist and orchestra; not to worry though, for throughout the piece, different sections and members of the ensemble are featured in virtuosic passages (not to mention Bartók's virtuosity in his handling of the orchestration). In a program note for the premiere, he commented, "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." The five-movement structure of this work represents his endeavors in arch form, a sort of palindromic architecture where the first and fifth movements are the most substantial musical statements, the second and fourth serve as scherzos or intermezzos, and the third, central movement forming a juicy core.

The first movement begins with a pentatonic

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melody entirely constructed from melodic 2nds and 4ths. The high strings and woodwinds join with eerie chords that shift chromatically. A flute melody emerges from this texture, and the music picks up steam to introduce the trumpets, which settles into a moment of closure over an ongoing string ostinato. A sudden outburst in the violins leads to the Allegro vivace, and a proper sonata form begins in earnest with a theme derived from the opening pentatonic melody (it certainly isn't pentatonic anymore!). In the midst of the development section, a stirring brass fugato arrives, with the opening material again forming the basis of the counterpoint. This builds to a brief recapitulation right as the movement winds its way to its ending.

The Presentando le coppie (or 'presentation of the couples') features five distinct sections with five distinct pairs of instruments separated by five distinct harmonic intervals. A lone side drum taps out a rhythm to begin, then two bassoons launch the action, separated by a minor sixth. A pair of oboes takes over in minor thirds. A pizzicato string bridge leads to two clarinets in minor sevenths, which is interrupted by strings. The flutes take it from there in fifths, with yet another pizzicato interruption that leads to trumpets in major seconds, which closes with a restatement of the side drum's original rhythm. This then leads to a gorgeous brass chorale that stands apart from the rest of the music. The whole process repeats with further ornamentation when a third bassoon joins their counterparts, and a clarinet joins the oboes. When the trumpets take over again, they're joined by harp glissandi and string tremolos, leading to a closing rhythmic statement by the side drum.

The Elegia takes its material primarily from the first movement, with a strikingly more somber tone (Bartók did describe this movement as a 'lugubrious death-song' after all). A lone oboe emerges above bubbling clarinets and flutes, giving rise to the prominent piccolo, who seems to comment on the action throughout the movement. The violins burst forth with the first theme from the first movement that is now punctuated by intricate orchestration. The piccolo ends up with the final word on this central movement.

The influence of peasant music is most prominent in the Intermezzo interrotto, as is Bartók's sense of humor. Following a brief and semi-violent string gesture, a clearly Hungarian tune emerges in changing meters, leading to a beautiful melody in the violas. The intermezzo character is then interrupted by a new tune in the clarinet, which is essentially a direct quote of Shostakovich's Leningrad Symphony. The story goes that Bartók heard a radio broadcast of the Shostakovich work, and then decided to parody a march tune from the symphony, which Shostakovich used to represent the ceaseless march of the Nazis into Leningrad. However, the origins of the tune are actually from an operetta by Franz Lehár, who was a Nazi collaborator. Bartók likely had this in mind, as he (and Shostakovich for that matter) despised the Nazis, and his send up of this tune is unmistakably derisive.

A noble horn call begins the Finale, and from there, the strings feature prominently in perpetually churning celebratory music. The mood calms a bit, only to build toward an exciting trumpet fanfare that gets flipped on its head melodically, leading to a climatic moment punctuated by the timpani's glissando. This signals the start of slightly calmer music that features a fugue based on the material first introduced by the trumpets. The timpani again signals the return of the perpetual motion of the opening, which subsides temporarily for eerie, chromatic music based on melodic material from earlier in the movement. The energy builds and builds toward a brass-led climax on the melody from the fugue, which gives way to frenetic energy that explodes for the brilliant close.

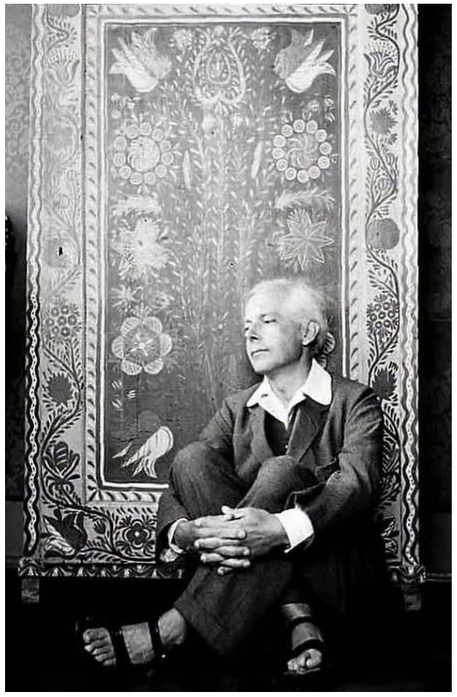


Photo of Bartók taken by his wife, Ditta Pásztory, in their home, 1929.

MASTERWORKS 3



Friday, January 15, 2027, 7:30pm
Ashland: SOU Music Recital Hall

Saturday, January 16, 2027, 3:00pm
Medford: Craterian Theater

Sunday, January 17, 2027, 3:00pm
Grants Pass: Performing Arts Center

Rogue Valley Symphony
Martin Majkut, *conductor*
Geneva Lewis, *violin*

LUDWIG BEETHOVEN (1770–1827)	**Egmont Overture**	[9']
ANTONIN DVOŘÁK (1841–1904)	**Violin Concerto** I. Allegro ma non troppo II. Adagio ma non troppo III. Finale: Allegro giocoso, ma non troppo *Geneva Lewis, violin*	[32']

- Intermission -

PYOTR ILYICH TCHAIKOVSKY (1840–1893)	**Symphony No. 6, Pathetique** I. Adagio – Allegro non troppo II. Allegro con grazia III. Allegro molto vivace IV. Finale: Adagio lamentoso	[46']

Concert sponsored by Lynn Thompson & Leslie Kendall



ABOUT *Geneva Lewis*

American/New Zealand violinist Geneva Lewis has forged a reputation as a musician of consummate artistry whose performances speak from and to the heart and who has been lauded for the "remarkable mastery of her instrument" (*CVNC*) and hailed as "clearly one to watch" (*Musical America*).

Named a BBC New Generation Artist (2022-24), Geneva is also the recipient of a 2022 Borletti-Buitoni Trust Award and a 2021 Avery Fisher Career Grant. She was also Grand Prize winner of the 2020 Concert Artists Guild Competition, the winner of the Kronberg Academy's Prince of Hesse Prize (2021), Musical America's New Artist of the Month (June 2021), a Performance Today Young Artist in Residence and a YCAT Concordia Artist.

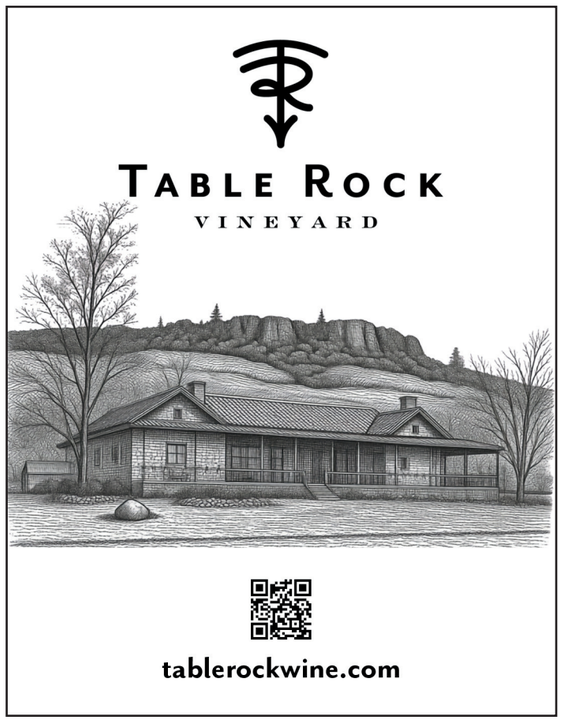
In 2023, Geneva made her BBC Proms debut in the Royal Albert Hall with the BBC National Orchestra of Wales and Jaime Martin. Additional collaborations have included the BBC Symphony and BBC Scottish Symphony Orchestras, the Orchestre National de Bordeaux Aquitaine, Auckland Philharmonia Orchestra, Scottish Chamber Orchestra, Orquestra Filarmonica de Minas Gerais, Atlanta Symphony, Indianapolis Symphony, and the Vancouver Symphony Orchestra. The 2025-26 season includes performances with Kremerata Baltica, Baltimore Symphony Orchestra, San Diego Symphony, BBC National Orchestra of Wales, Filharmonia Częstochowska, Orquesta Ciudad de Granada, Utah Symphony, Santa Rosa Symphony, and Orquesta Filarmónica de Jalisco.

Deeply passionate about chamber music, Geneva has had the pleasure of collaborating with prominent musicians such as Jonathan Biss, Glenn Dicterow, Miriam Fried, Kim Kashkashian, Gidon Kremer, András Schiff, and Mitsuko Uchida. Geneva has performed in venues and festivals such as London's Wigmore Hall, the Concertgebouw Amsterdam, Marlboro Music Festival, Kronberg Festival, Philadelphia Chamber Music Society, Ravinia and Chamberfest Cleveland.

An advocate of community engagement and music education, Geneva was selected for the New England Conservatory's Community Performances and Partnerships Program's Ensemble Fellowship, through which her string quartet created interactive educational programs for audiences throughout Boston. The quartet was also chosen for the Virginia Arts Festival Residency, during which they performed and presented masterclasses in elementary, middle, and high schools.

Geneva received her Artist Diploma from the New England Conservatory as the recipient of the Charlotte F. Rabb Presidential Scholarship, studying with Miriam Fried, and went on to study with Professor Mihaela Martin in the Professional Studies Program at the Kronberg Academy. Before that, she studied with Aimée Kreston at the Colburn School of Performing Arts.

Geneva currently performs on a composite violin by Giovanni Battista Guadagnini, c.1776, generously on loan from a Charitable Trust.



MASTERWORKS 3: *Program Notes*

Ludwig van Beethoven (Baptized December 17, 1770—March 26, 1827)

Overture to Egmont

Op. 84; composed between October 1809 - June 1810, premiered June 15, 1810

Instrumentation: *2 flutes (1 doubles piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.*

Beethoven's forays into the theater never really took hold, both in public perception and in the composer himself. He grew annoyed with his lone opera, which seemed to turn him away from the genre entirely, but he subsequently took commissions to write incidental music for three plays in 1809-11. The latter two, composed for the opening of a new theater in Hungary, seemed to have been rapidly dashed off by Beethoven, as the subject matter didn't really pique his interest. But the first of these plays, a staging of Johann Wolfgang von Goethe's *Egmont*, very much captured Beethoven's attention. For one thing, Beethoven greatly admired Goethe, whose standing among the German literary community was akin to Beethoven's in music. Even moreso, however, the story of Egmont touched on many themes about which Beethoven was deeply passionate—liberty, the plight of the oppressed, and man's triumph over tyranny. The story of a Flemish noble (Count Egmont), arrested by his Spanish oppressors, whose daughter attempts to rescue him only to fail and then poison herself. Egmont is then charged with treason and put to death, but not before a rousing speech ("Defend your land! And to liberate your loved ones, give yourselves joyously, as I do now, for you!") leads to Egmont's martyrdom. Exactly the sort of thing Beethoven could relate to!

In total, Beethoven composed ten pieces for a staging of the play in 1810. Most of the music doesn't see regular performances, as the play itself is somewhat cumbersome to mount, but the overture has a regular place on orchestral stages. The portentous opening chords suggest something sinister is afoot (perhaps depicting the tyrannical Spanish lording over the Dutch), setting the tragic mood of the play in expert fashion. A plaintive melody begins in the oboes, taken over by the strings, only for the opening ominous chords to return. The melody reappears, altered slightly, leading to faster music in a happier mood. This slows again, only for the strings to launch us into a new theme. Eventually, Beethoven lands on what seems to be his favorite rhythmic gesture (hint: buh-buh-buh-bum). The music alternates a more heroic tone with one a bit more pensive, as new key areas are explored in a brief development section. This overture stands out as a shining example of Beethoven's 'Heroic' period, and though he may have held some disdain for the theater, his voice truly shines in the full-on triumphant mood of the final minute of this work.



"Egmont and Clärchen" —Scene from Goethe's Egmont play.

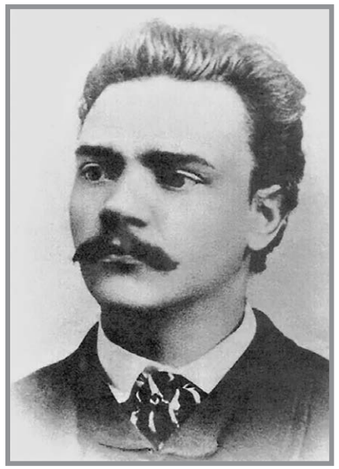
Antonín Leopold Dvořák (September 8, 1841–May 1, 1904)

Violin Concerto in A minor

Op. 53; composed between July 1879–May 1880, premiered October 14, 1883

Instrumentation: *2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, and violin soloist*

Until about 1873-74, Dvořák's music didn't receive much recognition outside of Prague. He had only begun composing in a serious manner in the early 1860s, having focused primarily on performing and teaching prior to this point. He had written a number of chamber works in the 1860s, but none of the pieces had any recorded premiere dates. In 1871, he left a theater orchestra to make more time in his life for composing, a decision that quickly paid off. As he began a true composing career in earnest, he completed a number of works that led up to his application for the Austrian Stipendium for composition in 1874. A jury that included the recent addition of none other than Johannes Brahms awarded Dvořák the prize. Brahms was said to have been "overcome" by the immense talent of Dvořák. The award opened up new possibilities for the 33 year old composer; obviously, the financial support helped him focus his efforts on composing, but the exposure of winning the prize also did wonders to advance his reputation in international circles.



Portrait of Dvořák, 1868

Dvořák won the same prize again in 1877, this time for his Moravian Duets (a song cycle for two voices and piano), works that thoroughly impressed both Brahms and the music critic Eduard Hanslick (who also sat on the same jury). Brahms recommended to his publisher, Simrock, that they consider adding the Duets to their offerings. Simrock accepted, and even commissioned a new orchestral work from Dvořák; this arrangement produced Dvořák's Slavonic Dances, his first big break on the international scene.

In early 1879, Dvořák sent his String Sextet in A Major to Simrock for publishing. The publisher showed the score to violinist Joseph Joachim, who also was quite impressed with the work. Joachim performed in the premiere performance of the Sextet, and quickly became a champion of Dvořák's work. Simrock suggested that Dvořák compose a violin concerto, so naturally he sought out the advice of Joachim, given his sterling reputation as both a performer and advocate for composers of the day. Dvořák intended to dedicate the work to Joachim and have him perform the premiere, but as Dvořák sent drafts to Joachim, the violinist was never quite satisfied with the results. By 1883, Joachim had returned the score to Dvořák, who then sought out a different violinist to mount the premiere, which finally took place in October that year in Prague.

The three-movement concerto unfolds more or less the way one might expect, with a hefty orchestral introduction answered by a more folky statement in the violin. The recapitulation is somewhat truncated, and the anticipated coda never comes, replaced by a bridge that leads directly to the songful second movement. The music gets stormier midway through this movement, but beautiful melodic gestures dominate the texture, with passionate statements of the melody traded between the soloist and the horns. The Rondo finale is Dvořák at his finest, with a folk dance melody beginning the upper register for the soloist and a thinly scored accompaniment that then opens up to the whole ensemble. Dvořák successfully captures the folk spirit in this original theme that is simultaneously inventive and familiar. This theme alternates with broad melodic episodes, but the energy of a folk dance never wanes, with the violin soloist keeping everyone on their toes.

Pyotr Ilyich Tchaikovsky (May 7, 1840–November 6, 1893)

Symphony No. 6 in B minor

'Pathetique', Op. 74; composed between February-August 1893, premiered October 28, 1893

Instrumentation: *3 flutes (1 doubles piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, 2 percussionists, timpani, and strings*



Young Tchaikovsky at the St. Petersburg Conservatory, 1863

On October 28, 1893, Tchaikovsky conducted the of premiere of this symphony in St. Petersburg; the work was received with incomprehension, as its formal innovations and overwhelming emotional content stunned the public. On November 6 of the same year, he passed away, most likely succumbing to cholera. A week later, the symphony was performed again at a memorial concert, the hall shrouded in black. This time, the work was very well received, and the symphony quickly entered the regular performing repertoire.

Tchaikovsky ultimately is one of the most fascinating figures in musical history. There are numerous stories about his life which may or may not be true, but are nonetheless quite intriguing. For example, numerous correspondences with one of his patrons, Nadezhda von Meck, show a very interesting epistolary romance they cultivated over a course of fourteen years. In all this time, they stayed true to a pact they made, which stated that they would never meet face to face. Letters from Tchaikovsky's archives published in 2018 have set the record straight (no pun intended) that Tchaikovsky was a homosexual, which explains the censorship of his correspondences both immediately and long after his death.

Tchaikovsky's sudden death came as a major shock to the musical world, as he had enjoyed wide fame all around the world. Many suspicions were aroused in regards to the circumstances surrounding his illness. This, along with the tragic tone of the Pathétique Symphony, gave rise to a mystique about the composer's final days that still continues today. A Russian musicologist, Alexandra Orlova, has made the claim that Tchaikovsky had committed suicide by poisoning himself. Orlova goes on to say that he did so on the orders of his fellow alumni of the School of Jurisprudence, in order to cover up his alleged sexual advances to a young man of high birth. However, since this claim was made, it has been refuted by other musicologists rather convincingly.

The circumstances surrounding the composition of the Pathétique Symphony are also a tale worthy of Hollywood. Just before he began work on this symphony, he had abandoned work on a different symphony, a planned programmatic work about which Tchaikovsky commented, "The underlying essence... of the symphony is Life. First part—all impulsive passion, confidence, thirst for activity. Must be short (the Finale death—result of collapse). Second part love; third disappointments; fourth ends dying away (also short)." He had been struggling for some time to write this work, but once he gave up on it, the decision was "irreversible." His failure to complete it left him without direction, and he began to fear that he did not have the ability to write "pure music, that is, symphonic or chamber music." On the encouragement of Vladimir Davydov, his nephew, Tchaikovsky began work on a new symphony, and within two months, he had written his Pathetique Symphony.

Tchaikovsky claimed that this new symphony also was programmatic in nature, but he never told anyone the exact nature of this program. He wrote to his nephew, "Whilst on my travels I had an idea for another symphony, a programme (sic) symphony this time; but the programme will be left as an enigma—let people guess it for themselves..." Many music scholars and enthusiasts have tried to come up with the program for this work, with ideas ranging from his autobiographical epitaph, to an expression of his unfulfilled romances, to grappling with his homosexuality. You may take from it what you will, for

(continued on next page)

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we'll never know Tchaikovsky's true intentions.

A low bassoon sounding over low strings starts the music in a very mournful tone, which gets retained throughout the first movement. The activity picks up as the tempo increases, with rhythmic gestures bouncing around to different instruments. Things settle into a secondary theme that is perhaps one of Tchaikovsky's greatest melodies. After some development of this spectacular music, a clarinet takes over, gradually fading away (the dynamic marking eventually goes all the way down to sextuple-piano, or pppppp). The music takes on a more fervent tone with a sudden outburst and development of the original music. After the arrival of the recapitulation, fragments of the various themes get combined, leading to another statement of the glorious second theme. The music then winds down to a relatively calm close.



Statue of Tchaikovsky in Crimea

The middle two movements are substantially more relaxed in character. The second movement's tuneful waltz, set in 5/4 time (rather than the traditional 3/4) makes for a rather awkward dance number, but a wonderfully robust musical gesture. The third movement is a beautifully scored march, with a hint of melancholy lingering over it throughout.

The finale begins with bombast, something Tchaikovsky was quite famous for, yet the movement quickly enters back into the somber realm of most of the rest of the piece. After a lighter theme in the violins, the mood continuously gets grimmer and grimmer, until the music feels like it might explode with intensity. After a rather large climax, the movement winds down; we hear a single tam-tam note and the work begins its descent to nothing. This is a work of intense emotion and profound tragedy. It is truly the epitome of the Russian Romantic style.

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Thank You to our Musician Hosts!

You give the warmest of welcomes to our out-of-town musicians and provide a home for them while they bless our stage. We couldn't do our work without you and appreciate all that you do.

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Be a part of the music

HOST A MUSICIAN!

Do you have a well-furnished spare room, guest house, Airbnb, or VRBO in the Rogue Valley? Would you like a pair of complimentary tickets to an upcoming concert?

Good news! We need hosts for our out-of-town musicians and need you to volunteer your extra space!

If you have available space, please email us at **personnel@rvsymphony.org**

ROGUE VALLEY SYMPHONY

2026–2027 SEASON

CHAMBER MUSIC CONCERTS

OREGON CENTER FOR THE ARTS AT SOUTHERN OREGON UNIVERSITY

Fry Street Quartet *with* Toby Appel, Viola & Monica Ohuchi, Piano
October 2

Balourdet Quartet *with* Adam W Sadberry, Flute
October 17

Arcis Saxophone Quartett
November 6

Jupiter Quartet
November 21

Aris Quartet
January 30

Leticia Moreno & Friends
February 12

I Fagiolini
February 27

Pavel Haas Quartet
March 12

Curtis on Tour: Canellakis Sextet
April 2

Chamber Music Society of Lincoln Center
April 30

Neave Piano Trio
May 15

In collaboration with Anima Mundi Productions:
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May 22








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Patron Information

While You Are Here

Please silence and store all electronic devices during the concert. Video and audio recording and photography of Rogue Valley Symphony (RVS) performances is prohibited. Please avoid wearing perfume or cologne as a courtesy to those with allergies.

Late Arrivals & Re-Entry

All RVS performances start promptly at the listed concert time. Ushers and Box Office Staff will seat latecomers at the earliest possible seating break. Patrons who exit during a performance will be reseated at an appropriate time.

Elevator(s)

Ashland: The elevator to the back half of the Upper Level (Rows O-T) is located down the right-hand hall (facing the box office table).

Medford: The elevator to the Balcony and to Rows A-F on the Main Floor at the Craterian is located at the south end of the lobby (past concessions and through the double doors).

Grants Pass: The elevator to the upper half of the audience (Rows S-BB) is located down the left-hand hall (facing the main stairs)

Restrooms

Ashland: Men's and Women's restrooms are located in the lower lobby & 2nd floor of the hall, against the outer wall on both floors.

Medford: All restrooms are located at the east end of the lobby. Women's restrooms are on the Main Floor and Balcony levels, and Men's restrooms are on the Balcony level.

Grants Pass: All restrooms are located on the north end of the lobby, next to the trophy case.

Drinking Fountains

Ashland: Ground floor lobby, near the seating area.

Medford: Across from the concessions counter and under the stairs near the downstairs restrooms.

Grants Pass: Around the corner to the right-hand hall (facing the main stairs).

Coat Rack/Storage

A coat rack is available at the **Craterian Theater only** in the lobby just inside the main entrance.

Lost & Found

Ashland & Grants Pass: Please call or email our Patron Services Manager at tickets@rvsymphony.org or (541) 708-6400.

Medford: Please email the Craterian's Patron Services Manager Kim at kimberly@craterian.org or call 541-779-3000.

Patrons! Attention Please! Emergency Notice:

There are sufficient exits in all of our venues to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of emergency, please **walk,** do not run, through that exit.

General information

Offices: 33 N 1st St, Suite 1, Ashland, OR 97520

Ticketing: tickets@rvsymphony.org. (541) 708-6400

Giving: development@rvsymphony.org (541) 708-6403

Patron Services/Box Office: Mon.–Fri., 10am–4pm at our Ashland offices. Available at the venue one and one-half hours prior to each concert.



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L-R: *Front*–**Lisa Preston**, Vice President, Wealth Management Associate; **Jodie Ferguson**, Client Service Associate; **Kristina West, QPFC**, Financial Advisor; **Norman Fincher**, Managing Director–Wealth Management, Financial Advisor; Back–**Angela Lyons**, Registered Client Service Associate; **Paul Smith, CFP®, CPWA®**, Managing Director–Wealth Management, Financial Advisor; **James Likes**, Portfolio Associate

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