



KITCHENER-WATERLOO
SYMPHONY

EDWIN OUTWATER • MUSIC DIRECTOR

RACHMANINOFF & TCHAIKOVSKY

Sept 31 & Oct 1 | 8 pm

Centre In The Square, Kitchener

Edwin Outwater, conductor
Natasha Paremski, piano *
Bob Egan, guitar ^

Gurpreet Chana, tabla~
Robert Mason, electric violin+

Mason Bates (b. 1977) <i>Mothership</i> ^~+	9'
Sergei Rachmaninoff (1873 -1943) Concerto No.3 in D minor for Piano & Orchestra, op.30 *	39'
I. Allegro ma non tanto	
II. Intermezzo	
III. Finale	
INTERMISSION	
Piotr Ilyich Tchaikovsky (1840 - 1893) Symphony No.4 in F minor, op.36	44'
I. Andante sostenuto	
II. Andantino in modo di canzona	
III. Scherzo: Pizzicato ostinato	
IV. Finale: Allegro con fuoco	



PODIUM SPONSOR



PROGRAMMING SPONSOR



SIGNATURE SERIES SPONSOR



Edwin Outwater

KWS Music Director

Now launching his tenth season as Music Director of Ontario's Kitchener-Waterloo Symphony (KWS), Edwin Outwater also serves as Director of Summer Concerts at the San Francisco Symphony (SFS), and was recently appointed Artistic Director of the Eastern Sierra Symphony, a summer festival in Mammoth Lakes, California. An ardent champion of new music and cross-cultural and interdisciplinary collaboration, he is a visionary programmer with a gift for bringing context to the concert hall. Equally adept at interpreting canonical masterworks, premiering new commissions, and connecting audiences with repertoire beyond the mainstream, the American conductor is, as *San Francisco Classical Voice* notes, "headed for a top-tier future."

In the 2016-2017 season, his final season as music director of the KWS, Outwater and the orchestra continue their groundbreaking *Intersections* concerts. This season, he explores the deep relationship between music and science in a collaboration with the Institute for Quantum Computing and cellist Johannes Moser. Other KWS highlights include a gala farewell concert with Measha Brueggergosman and Stewart Goodyear, and world premieres from Richard Reed Parry and Riho Esko Maimets. In his third season as Director of Summer Concerts at the SFS, an appointment that extends throughout the year, Outwater leads collaborations with vocalist Madeline Peyroux, pianist Makoto Ozone and others. As the only guest artist invited to curate a third consecutive season, Outwater returns to help lead the trailblazing series *SoundBox* in the SFS's new nightclub-style performance space, and curates and conducts the Music for

Families series.

This season, Outwater's extensive guest-conducting schedule features returns to the New World and Chicago Symphonies, and three appearances with the BBC National Orchestra of Wales. He also debuts with the Brussels Philharmonic, the Grant Park Festival, and the Montreux Jazz Festival, and appears at the Kennedy Center in their new music series led by composer Mason Bates. In the United States, Outwater has conducted the New York and Los Angeles Philharmonic Orchestras, as well as symphony orchestras including Baltimore, Chicago, Detroit, Houston, New World, and Seattle. In Canada, he has led the National Arts Centre Orchestra and the symphonies of Toronto, Calgary, Edmonton, Winnipeg, and Victoria. International appearances include the Tokyo Metropolitan Orchestra, Tokyo Symphony, Kyoto Symphony, BBCNOW, the New Zealand Symphony, Adelaide Symphony, Malmö Symphony, Nordwestdeutsche Philharmonie, Mexico City Philharmonic, Orquesta Sinfónica de Xalapa, and Hong Kong Sinfonietta. In 2009, Outwater made his professional opera debut conducting *La traviata* at the San Francisco Opera, and he has since led productions at Cincinnati Opera and New York's Lincoln Center. He participated as Associate Conductor in both YouTube Symphony projects, at Carnegie Hall and at the Sydney Opera House. He also led the performances for *From Here On Out*, the KWS's 2011 Analekta release of music by Muhly, Radiohead's Jonny Greenwood, and Arcade Fire's Richard Reed Parry, a recording for which NPR Music praised Outwater for guiding "dexterous performances by musicians who play the music like they own it." Outwater is also featured on two 2014-15 releases: *Expanded*, which captures his Barbican Centre debut with These New Puritans, and Sarah Kirkland Snider's highly anticipated album *Unremembered*.

A native of Santa Monica, California, Edwin Outwater graduated *cum laude* in English literature from Harvard University, where he was music director of the Bach Society Orchestra and the *a cappella* group Harvard Din and Tonics, and wrote the music for the 145th annual production of the Hasty Pudding Theatricals. He received his master's in conducting from UC Santa Barbara, where he studied with Heiichiro Ohyama and Paul Polivnick, besides studying music theory and

composition with John Stewart, Joel Feigin, and Leonard Stein.



Natasha Paremksi

Piano

Born in Moscow, Natasha moved to the United States at the age of eight and became a U.S. citizen shortly thereafter. She is now based in New York.

Natasha was awarded several prestigious awards at a very young age, including the Gilmore Young Artists prize in 2006, the Prix Montblanc in 2007, the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation's Young Artist of the Year. Her first recital album was released in 2011 and it debuted at No. 9 on the Billboard Traditional Classical chart. In 2012 she recorded Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Royal Philharmonic Orchestra and Fabien Gabel on the orchestra's label distributed by Naxos.

In June 2014 Natasha Paremksi opened the Grant Park Festival with a performance of the Tchaikovsky Piano Concerto No. 2, Carlos Kalmar conducting. She was immediately re-engaged for August 2015 when she returned to perform Schoenfield's *Four Parables for Piano* with great success. Natasha's performance of Rachmaninoff Piano Concerto No. 3 and Chopin Concerto No. 1 with the Minnesota Orchestra in July 2014 resulted in an invitation to return to the orchestra in November 2015 to perform Tchaikovsky Piano Concerto No. 1; Andrew Litton conducting on both occasions. We saw Natasha return to the Royal Philharmonic Orchestra of London in June 2015 to perform Brahms Concerto No. 1 at the Barbican Center.

Natasha has performed with major orchestras in North America including Dallas Symphony Orchestra, Los Angeles Philharmonic Orchestra, San Francisco Symphony Orchestra, San Diego Symphony, Toronto Symphony, Baltimore Symphony, Houston Symphony, NAC Orchestra in Ottawa, Nashville Symphony, Virginia Symphony, Oregon Symphony, Colorado Symphony, and Minnesota Orchestra. She tours extensively in Europe with such orchestras as the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Vienna's Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool Philharmonic Orchestra, Tonhalle Orchester in Zurich and Moscow Philharmonic.

Natasha has given recitals at London's Wigmore Hall, the Auditorium du Louvre in Paris, Schloss Elmau, Mecklenburg-Vorpommern Festival, Verbier Festival, Seattle's Meany Hall, Kansas City's Harriman Jewell Series, Santa Fe's Lensic Theater, Ludwigshafen BASF Series, Teatro Colon in Buenos Aires, Tokyo's Musashino Performing Arts Center and on the Rising Stars Series of Gilmore and Ravinia Festivals.



Bob Egan

Guitar

Bob Egan is best known for being the Hall of Fame multi-instrumentalist for the Canadian band Blue Rodeo. During his eighteen-year tenure he has logged 1,500 shows from Austin to the Arctic Circle and Australia to Afghanistan.

What is not well known is that prior to his career in music, Bob spent a decade in Chicago in the heart of the corporate world as a management consultant. With a Master's

degree in Industrial Organizational Psychology, he specialized in employee attitude research – assessing the cultures of companies to move them forward.

Bob left the business world at age 38 to pursue a career as a musician. He toured the world, met his heroes, and essentially lived his childhood dream. In May of 2014, he was awarded the Governor General's Award for his work with Blue Rodeo and their impact on Canada's cultural life.

In his adopted hometown of Kitchener, Ontario Bob has found many outlets for his passions for music and business. He owns a guitar repair/restoration company, has designed the Modern Audio Arts program for Conestoga College, does motivational speaking and manages 3 initiatives that provide guitars for youth in need.

In 2016 Bob left Blue Rodeo to join the Kitchener Public Library as Manager of Community Connections and Development where he will be responsible for designing, funding and installing a digital media lab.



kLoX

Modulated Tabla and electronically processed Violin melodically unite during the Live PA performance of Gurpreet Chana “The Tabla Guy” and Robert Mason. They focus on creating music that explores the vast reaches of dance floor oriented Electronic music by bringing together their classical training in Tabla and Violin, respectively, and integrating it with computer aided performance technology to create uniquely engineered rhythmic patterns and a sonically explosive soundscape.

Gurpreet Chana

Tabla

“Part cognizant, part accidental, it is my history that has made me who I am.” Gurpreet Chana

Gurpreet Chana is one of Canada's leading tabla fusion artists. A producer, engineer, composer, performer, and student of the tabla since the age of three. Gurpreet is trained in the Punjab Gharana (style) and studies with Professor Parshotam Singh in Waterloo. Born in Etobicoke and raised in Hamilton, a second generation Canadian of South Asian descent, Gurpreet Chana's music stems from the diversity he experienced growing up in a pluralistic society. At a time where genres collided openly and playfully, he embraced with the tabla as his means of being heard in those creative conversations.

Tangentially, Gurpreet went on to explore his educational, scientific and entrepreneurial curiosities by graduating in mechanical engineering from our very own University of Waterloo, completing a postgraduate in supply chain management, and co managing a design and manufacturing firm. This mind and skill set further informs the basis of all his innovative musical and industrial collaborations.

This innate tendency towards collaboration has led Chana through creative experiences on stages and in studios & labs across the world, alongside a myriad of artists with various professional, musical and cultural perspectives.

Chana also takes time to explore the intersection of music and technology. Over 7 years of intensive R&D he has engineered TABLIX, a digital interface pushing the relationship between the ergonomics & sounds of a timehonoured tabla tradition with the infinite possibilities of the digital to create a new mode of artistic expression. Firmly rooted in the tabla TABLIX harnesses custom software and hardware to create nuanced soundscapes and sculpt melodies drawing from the tabla's percussive core.

kLoX, his creative partnership with classical violinist, producer, and performer Robert Mason, expands on this concept, as the pair borrow from the foundation of electronic dance music and computer aided performance technology to interrogate the relationship between classical instrumentation with digital

BIOGRAPHIES & PROGRAM NOTES

composition and performance.

Gurpreet continues to evolve foremost as a student. In solo journeys, as a rhythmic accompanist, or melodic coconspirator; his direction & approach is philosophically grounded in an egalitarian view of the creative process. Weaving the hypnotic sounds of the tabla drums into the fabric of contemporary music, he spreads its rhythmic pulse like a meme with each fresh cultural integration.

Robert Mason Electric Violin

A Classical Violinist from the age of three, Robert Mason's love of music runs deep throughout him. It could easily be said that exploring the vast scope of compositional and performance possibilities is a temptation that consumes him.

Reaching proficiency as a young boy, Mason won much recognition performing classical works at various competitions throughout his youth. Violin was not something he chose to give up in his teen years, instead he took his passion further by training at The Eastman School and later the Eckhart Gramitte School of Music (Classical Composition and Performance) which entrenched his foundation for a career as a Performing Violinist.

As life progressed, a need to satisfy musical curiosity pushed Mason to expand his craft. Experimentation in electronics and computer aided music production spurred various releases on renowned record labels across the world. Focused on combining a strong grounding in traditional music theory and composition, coupled with a deep understanding of production and performing technologies, Mason's sonic journeys introduce us to a modernized aural landscape.

Half of Toronto-based live electronic duo KloX, Mason keeps busy with his label Modern Agenda and composing for an array of projects including ALRM, his solo venture Robert Mason and engages in international collaborations on a regular basis. His productions and work take him all over the world to play and his comfort behind the decks is as easy to pick out as his ease in performing classical music. A veritable chameleon of sorts, it seems there is nothing sonically this player cannot accomplish.

PROGRAM NOTES

MASON BATES (b. 1977) ***Mothership, for orchestra & electronica* (2011)**

This visceral, rhythmically-driven concert opener by American composer Mason Bates was premièred by the YouTube Symphony under Michael Tilson Thomas at the Sydney Opera House in 2011. Bates is composer-in-residence at the Kennedy Center for the Performing Arts in Washington, D.C. and is currently working on an opera titled *The (R)evolution of Steve Jobs* to be premièred in Santa Fe in July next year. In *Mothership*, Bates says he imagines the orchestra "as a mothership that is 'docked' by several visiting soloists, who offer brief but virtuosic riffs on the work's thematic material over action-packed electro-acoustic orchestral figuration. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st century – the rhythms of modern-day techno in place of waltz rhythms, for example."

SERGEI RACHMANINOFF (1873-1943) **Piano Concerto No. 3, in D minor, Op. 30 (1909)**

Rachmaninoff played this most demanding of virtuoso concertos 86 times in the three decades between its composition and his death. For years, few others could face the formidable challenges it presents, including its dedicatee, Josef Hofmann. Only in the 1930s when it was adopted by Horowitz and Gieseking did its success begin to match that of the Second Piano Concerto Rachmaninoff had written almost a decade earlier. The mood of the two concertos is similar, though the emotion of the Third is better disciplined and its craft is of a higher order. The opening accompanying rhythm underpins all three movements and the ruminative piano theme that quickly follows – and appears to circle in on itself – also reappears in the two later movements. Rachmaninoff, when pressed, said that this quiet, understated theme "wrote itself" and did not have folk-music or liturgical origins. "I wanted to 'sing' the melody on the piano, as a singer would sing it," he added. Its origins, however, likely unconsciously, lie in the old monastic chant "Thy tomb, O Saviour,

soldiers guarding.” Its distinctive brooding Russian quality expresses the essence of Rachmaninoff’s melancholy.

The piano writing throughout shows Rachmaninoff at his most ingenious, but virtuosity is not a goal in itself. Even the cadenza, with its massive, thunderous chords advances the musical argument. The scale of the heroic cadenza contrasts with the elegiac nature of the brief revisiting of themes that follows. The slow movement meditates expansively on an achingly poignant, falling theme introduced by the violins. Even when wrestled away by the soloist into the distant key of D-flat, a tearful mood prevails, attenuated briefly by a lilting waltz episode and ended only by the finale which begins suddenly. Juxtaposing the virtuoso with the lyrical, the closing movement is one of the most thrilling in the repertoire. Its structure is cumulative, piling knuckle-crunching climax upon climax without ever saturating the whole, pausing for a brief dreamy glimpse of the past as themes from the opening movement reappear. The drama of the concerto is consummated in the visceral energy of its triumphant close.

PYOTR IL'YICH TCHAIKOVSKY **Symphony No. 4, in F minor, Op. 36 (1887-8)**

“Thus Fate knocks on the door,” Beethoven is reported to have said about the dramatic opening of his Fifth Symphony. Three-quarters of a century later, with the urgent figure that he hurls forward in the first bars of his Fourth, Tchaikovsky echoes Beethoven. “This is Fate:” he wrote to his patron Nadezhda von Meck, “the tragic power that blocks our search for happiness, a power that hangs for ever over our heads like the sword of Damocles. One can only resign oneself and lament in vain.” He began the Fourth Symphony shortly after he met von Meck. He finished it in the wake of a short-lived marriage to a former pupil, Antonina Ivanovna Milyukova. As he worked, he poured all his revulsion for the marriage, his pity for Antonina, his self-reproach and longing for death into a long letter to his patron. Compounding the mental anguish was a fear that his wife, who refused to grant him a divorce, might blackmail him because of his admitted homosexuality. His instability demanded a leave of absence from the Moscow conservatory where he taught. He immersed himself in composition

and slowly began to regain his mental stability.

The opening movement carries the emotional weight of the symphony and casts a long shadow over the rest of the work. The ‘Fate’ motif leads to a theme of resignation and lament (impassioned, in quicker tempo, with melody on strings, then woodwinds) and a theme of self-indulgent dreaming (clarinet, with wispy echoes for flute). The central development section, still built on an underlying waltz rhythm, explores the conflict of reality and dreams. But there is no mistaking that reality dominates when the themes return in the final section of the movement. The coda blazes forth the ‘Sword of Damocles’ theme that the composer refers to in his correspondence. “There is no safe haven,” Tchaikovsky says. “You are thrown hither and thither by the waves until the sea swallows you.”

The second movement shows suffering in another phase. Tchaikovsky likens it to a swarm of memories filling the mind, many of them melancholy. Still, the experienced composer in Tchaikovsky manages to summon up some happy hours and, in doing so, provides the necessary musical contrast. The third movement, a scherzo, is less specific. Tchaikovsky was particularly proud of his perpetual pizzicato in the strings. Disconnected thoughts and images occur: a drunken peasant’s song (woodwinds) and distant military band (brass). “These are the incoherent images which, as we fall asleep, suddenly float before our fancy and rapidly disappear,” he said. The finale portrays a peasant festival and quotes from a well-known Russian folksong ‘In the fields stood a birch-tree.’ Tragic Fate interrupts but is banished in the merrymaking. “Rejoice in the joy of others,” Tchaikovsky says, “and you may still find it possible to live.”

— Program notes © 2016 Keith Horner.
Comments welcomed: knotes@sympatico.ca