



portsmouth  
symphony orchestra

**PSO 2021+2022  
MAINSTAGE SEASON**



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# LEGENDARY ACTS IN AN INTIMATE THEATER

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## Message from the President

The Portsmouth Symphony Orchestra's (PSO) 2021-22 season commences with more excitement than ever. After nearly two years away from the stage, I think I can speak for all of us when I say that a return to live performances has never felt more essential or fulfilling.

I am proud of how the PSO continues to grow, evolve and strengthen as an organization. This year, I'm particularly in awe of the musical programs we have lined up, which promise to be both unique and inspiring. Under the direction of Maestro John Page, who marks his 10<sup>th</sup> season with the PSO this year, our symphony of fantastic musicians from the Seacoast and beyond is ready to deliver compelling performances of the world's musical masterpieces.

In addition to our calendar of full orchestral performances at The Music Hall and our annual Holiday Pops! performances at Portsmouth High School, we are excited to announce our new "Up Close and Personal with the PSO" chamber music series at Jimmy's on Congress. This new six concert series, which will run from November to May, will explore the borderlands between jazz and classical music in Jimmy's century-old, spectacularly restored, state-of-the-art club.

Beyond our public performances, the PSO also works behind the scenes to help build the next generation of musicians. As the father of two young musicians, I have seen firsthand how music builds lifelong skills including persistence, attention to detail, problem solving, collaboration, self-confidence, and so much more. Our tuition free youth education program, Stringendo, is just one way that the PSO is investing in our youth and our community.

Everything we do is made possible by you, our loyal audiences, corporate sponsors and individual supporters. The tickets you buy and the donations you make, large and small, sustain us and our work. We thank you and encourage you to help us expand our base of support this year by inviting a friend or family member to an upcoming concert so that they too may discover why the PSO is so much more than music.

On behalf of everyone at the PSO, we hope your year is filled with peace, good health and wonderful music.

Mike Schwartz  
President of the Board of Directors





## Message from the Music Director

Dearest friends,

We are so happy and relieved to be back making music for our community and for ourselves. I've always believed that music is a source of healing, but I have never believed in that power as much as now, emerging from the isolation and silence of

the last few years. We need each other, we need to feel connected and to share our common experiences and we need to give voice to our emotions. It'll come as no surprise that the transition from darkness to light is an underlying theme for the season. We will experience it in Shakespeare's masterful and magical *Tempest* as vividly expressed by Tchaikovsky and in Strauss' magnificent and touching portrayal of what lies beyond death. We will also experience it through the mastery of Ludwig van Beethoven in his unyielding Fifth Symphony. The music we will play this year allows us to share our humanity and hopefully will help begin the process of healing. We need to play for you, and we want to help you heal. For so many reasons, it's good to be back.

Warmly,  
John Page

This year the PSO lost a beloved and deeply valued Board member, Edward "Ned" Tate, II. He was a passionate lover of music and opera and the PSO was most fortunate to benefit from Ned's wisdom and generosity.

Long-time friend and fellow PSO board member Rick Miller remembers Ned this way:

"His exquisite manners and affability set a high aspirational bar for others who would be as successful and likeable as Ned. Many organizations pursued Ned for their board, and the Portsmouth Symphony Orchestra was one of the lucky ones to enjoy his excellent judgment and support. Ned's strongest suit was positivism and constructiveness, always aiming for the ideal but attainable."



The PSO dedicates the 2021-22 concert season to Ned's memory.





portsmouth  
symphony orchestra

*So much more than music*



## Overview

The Portsmouth Symphony Orchestra (PSO) is committed to contributing high quality symphonic music to the Seacoast community and to educating, entertaining, and encouraging the audiences of today and tomorrow.

Now in its 24th season, the PSO is the Seacoast's longest-standing symphony orchestra and is The Music Hall's first ever resident orchestra.

Led by Music Director John Page and comprised of over 65 local professionals, educators, highly accomplished amateurs and advanced students, the full PSO orchestra typically presents four mainstage concerts and a New Year's Eve pops performance at

The Music Hall. In addition, the PSO offers audiences a chance to get "Up Close and Personal" with a chamber music series (formerly known as the "Get Cozy" series).

As the Seacoast's only year-round orchestra, the PSO is also uniquely positioned to support the educational and enrichment needs of the Seacoast's students, which we do through the Stringendo strings program, the annual Young Artist Competition, and the Explore and Learn partnership with local elementary schools and The Music Hall.

The Portsmouth Symphony Orchestra is so much more than music. We invite you to learn more and to join us.

[portsmouthsymphony.org](http://portsmouthsymphony.org)





### Mainstage Series

The full symphony orchestra performs four concerts per year with programs spanning time and genre.

### PSO "Up Close and Personal"

In this entertaining and widely varied series, year round members of the Portsmouth Symphony perform chamber masterworks in smaller venues in order to shrink the barrier between performer and listener.

### Explore and Learn

As part of our mission to encourage the next generation of music lovers and makers, the PSO partners with The Music Hall to offer a musical outreach program. The popular enrichment curriculum and school day concerts draw audiences from 32 area elementary schools. The PSO also offers small ensemble performances to schools as requested throughout the school year.





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Susanne Powers

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# PLAY WITH THE PSO!

**The Portsmouth Symphony Orchestra seeks classical musicians in the community to audition for a place in the orchestra.**

We invite all musicians, from professionals and educators to devoted amateurs and highly accomplished students to audition for a place in the orchestra. Please visit the PSO website and select "About the PSO" and then "Auditions" for more information.

[portsmouthsymphony.org/auditions](http://portsmouthsymphony.org/auditions)







portsmouth  
symphony *Stringendo*



## Free Scholarship Orchestral Music Program for Youth in the Greater Seacoast Area

### Fall 2021 In Person at St. John's Episcopal Church

- \* Perform Classical Masterworks
- \* Learn Music Theory and Music History
- \* Study Scores, Balance parts and Blend Your Sound
- \* Perform in Masterclasses with Professional Musicians
- \* Make New Connections

**2021-2022 Repertoire Includes: Brandenburg Concerto No. 3 in G Major by Bach, Concerto for Recorder in F major by Vivaldi, Eine Kleine Nachtmusik by Mozart and other classical and popular pieces.**



# About Stringendo

Stringendo educates a well rounded musician with music history, music theory, and exposure to classical masterworks, while strengthening the strings programs in the Greater Seacoast Area.

A common direction found in music, stringendo means “quickenning pace” or “pressing forward” – apt allusions to the cognitive and social benefits of music.

The Fall 2021 schedule for Stringendo will be in person, featuring chamber groups. Chamber music is a great way to introduce instrumental and orchestral music. It is intimate, flexible and encourages greater independence of rhythm and teamwork. Chamber groups will be coached by members of the Portsmouth Symphony Orchestra. All strings, pianists, woodwinds, and brass ages 8 - 18 are welcome.

## Schedule

### Mondays

4:00pm - 6:00pm (Theory and History 4:00-4:45pm/ Rehearsal 4:45-6:00pm)

**Session 1: 14 Weeks September 13 - December 13**

Concerts: December 18 and 19 at the Holiday Pops, Final Semester Performance TBD

**Session 2: 14 Weeks February 15 - May 15**

Performances at the Summer Gala, local schools and community centers.

*Now accepting beginner violin and beginning viola, intermediate cello, viola, bass, flute, oboe and keyboard.*

Expectations

- \* Regular Attendance
- \* Prompt return of correspondence
- \* Daily Individual Practice of Homework

Visit <https://www.portsmouthsymphony.org/community-collaboration/education/mypso> to view our Final Project Videos from 2020-2021

Register by emailing [aubrie.dionne@portsmouthsymphony.org](mailto:aubrie.dionne@portsmouthsymphony.org)

*Limited spots available on a first come, first serve basis.*

**Deadline to Register is September 5.**





portsmouth  
symphony orchestra

*Perform with the PSO!*  
**2022 Young Artist Competition**

**Requirements for Eligibility:**

- 1) Applicant must be in high school.
- 2) Applicant must live within New Hampshire or the Seacoast region of Maine and Massachusetts (from Beverly, MA to York, ME).
- 3) Applicant cannot be a former PSO Young Artist Competition winner.
- 4) The competition is open to piano, guitar, saxophone and all orchestral instruments.
- 5) Applicants compete with their own accompanist (mandatory) in the video submission, due March 1, 2022.

**Final Round April 16th Riverwoods, Exeter**  
Email [aubrie.dionne@portsmouthsymphony.org](mailto:aubrie.dionne@portsmouthsymphony.org)  
or visit [www.portsmouthsymphony.org](http://www.portsmouthsymphony.org) for details



# PSO Musicians

John Page, Music Director

## Violin

Zoia Bologovsky - Concertmaster  
Susanne Powers\* - Asst  
Concertmaster  
Nicole Wendl – Asst  
Concertmaster  
Susan Streiff – Co-Principal 2<sup>nd</sup>  
Subaiou Zhang Carter -Co-Principal  
Matthew Austin  
Becca Bannon\*  
Jim Bullock  
Lorna Ellis  
Diana Bourns  
Brooke LaMonica  
Evelyn Laux\*  
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Ashley Offret+  
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## Viola

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Karen McConomy - Asst Principal  
Michelle Boulanger  
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Craig Peverley  
Eric Salas  
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## Cello

Johnny Mok – Principal  
Melissa Ambrose – Asst Principal  
Fay Rubin  
Michelle Wirth\*  
Lauren Wool  
Gary Hodges+  
Larry Veal+

## Bass

John Stewart – Principal  
David Hirsch  
Robert Hoffman+  
Ed Marshall+  
Nathan Therrien+  
Joseph Annicchiarico+

## Flute

Aubrie Dionne – Principal  
Laurel Crawford  
Rosemarie Hinkle+ - Piccolo

## Oboe

Sarah Krebs – Principal  
Amanda Dorion  
Catie Merrill

## Clarinet

John Ferraro – Principal  
Santiago Baena Flores  
Katrina Veno  
David Young

## Bassoon

Melissa Grady – Principal  
Rick Shepard  
Theresa Meyers+ - Contrabassoon

## Trumpet

Adam Gallant – Principal  
Greg Bechtold  
David Shepherd

## Horn

Orlando Pandolfi-Principal  
Susan Williams – Co- Principal  
Dirk Hillyer+  
John Boden+  
Gray Ferris+

## Trombone

Brandon Newbould-Principal  
Ben Sink  
Christopher Beaudry+  
Phillip Hyman

## Tuba

Crystal Metric

## Timpani

Steve Cirillo

## Percussion

Timur Rubenshteyn+  
Andrew Grossman+  
Mike Williams+  
Christopher Vinceguerra+

\* - Leave of Absence  
+ - Auxiliary Musician  
++ - Student Musician





## **John Page, Music Director**

Award winning conductor John Page was appointed Music Director of the Portsmouth Symphony Orchestra in 2011. Mr. Page's conducting career began with the National Symphony Orchestra of Ireland in 2000, and his 2002 performances of Viktor Ullmann's *The Emperor of Atlantis* garnered the prestigious Irish Times Opera of the Year award. Since then he has returned to Ireland frequently to record with the Irish Film Orchestra and his many recordings with PBS show *Celtic Woman* have earned multiple platinum discs.

In 2003 Mr. Page moved to the US and was appointed Zander Fellow to the Boston Philharmonic Orchestra and from 2005 to 2009 he was the orchestra's Assistant Conductor. In

2006 John Page joined the Faculty of New England Conservatory as Resident Conductor and Music Director of the NEC Sinfonietta and later, NEC Symphony. In spring 2011 Mr. Page was a Visiting Associate Professor at Boston University assuming the duties of Director of Orchestral Activities. He is co-founder and Artistic Director of the PARMA Orchestra and was appointed Director of Orchestral Activities at Tufts University in 2012 with responsibility for the Tufts Symphony Orchestra, Tufts Chamber Orchestra and Tufts Youth Philharmonic. In Fall 2017 John Page was invited to direct *Carmen* with the newly formed Foyle Opera in his hometown of Derry, Northern Ireland. In recognition of his work with younger musicians Mr. Page was selected to conduct the 2018 NH All-State Festival Orchestra at the Capitol Center for the Arts in Concord.

From December 2011 to 2014 Mr. Page conducted the extremely successful Celtic Woman Symphony Tours of the US. He has conducted many major orchestras including the Atlanta Symphony, Minnesota Orchestra, Buffalo Philharmonic, Pittsburgh Symphony, Colorado Symphony, Virginia Symphony and West Virginia Symphony, the Ulster Orchestra and the National Symphony Orchestra of Ireland.



# YES!

*I would like to help the PSO achieve its expanded mission to entertain, educate and encourage our community.*

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to make a donation online.

*Thank you for supporting the PSO and the arts in  
the Seacoast community!*



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## SEASON

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## OPUS



## OVERTURE







PORTSMOUTH SYMPHONY CHAMBER PLAYERS AT JIMMY'S ON CONGRESS

# *chamber music series*

EXCITING DINNER CONCERTS AT THE INTERSECTION OF CLASSICAL AND JAZZ



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JAZZ & BLUES CLUB

135 Congress St, Portsmouth, NH

[jimmysoncongress.com](http://jimmysoncongress.com)

# chamber music series

PORTSMOUTH SYMPHONY CHAMBER PLAYERS AT JIMMY'S ON CONGRESS

## The PSO gets “Up Close and Personal @ Jimmy’s”

The PSO is thrilled to be presented by Portsmouth’s newest venue Jimmy’s Jazz and Blues Club.

The *Up Close and Personal @ Jimmy’s* Chamber Music Series presents exciting dinner concerts at the intersection of classical and jazz.

In this six-concert series, ensembles of Portsmouth Symphony musicians will showcase the richness, flexibility, and often surprising range of the classical chamber music repertoire in Jimmy’s century-old, spectacularly restored, state-of-the-art club. Paired with fine food and libations, this series promises chamber music like you’ve never experienced it before.

Guest will be able to order from Jimmy's fine menu a la carte. The Dinner & Concert package includes appetizer, dinner, and dessert. Drinks are sold separately. Children's menu available.

See you @ Jimmy's

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### “String Quartet Tasting Menu”

November 21, 2021 @ 5:30pm

Join us for the opening night of the PSO @ Jimmy’s Chamber Music Series! The PSO players will kick off the six-concert series with a string quartet tasting menu designed to showcase the near endless variety of extraordinary musical flavors, colors and sounds of the string quartet repertoire. Dvorak, Schubert, Haydn, Ravel, Still, and myriad other composers wrote some of their most profound works of art for the string quartet. Tonight, you’ll get a hearty sampling.

This evening’s program will include:

Antonin Dvorak - String quartet No.12 in F major, *American* : *Allegro ma non troppo*

Florence Price - String quartet No.2 in A minor : *Andante Cantabile & Juba*

Franz Schubert - String quartet No 13 in A minor, Op.29 : *Andante*

Antonin Dvorak - String quartet No.12 in F major, *American* : *Finale Vivace ma non troppo*

Astor Piazzolla - *Libertango*

William Grant Still - *Lyric Quartette* (Musical Portraits of Three Friends)

Maurice Ravel - String quartet in F major : *Assez vif*



# chamber music series

PORTSMOUTH SYMPHONY CHAMBER PLAYERS AT JIMMY'S ON CONGRESS

## “Brass (R)Evolution”

December 12, 2021 @ 5:30pm

Travel through space and time with the PSO Brass Quintet on a colorful and vibrant musical journey through many styles and genres of music composed specifically for the brass ensemble. The brass quintet of today traces its origin from many backgrounds including the streets of post-civil war New Orleans where disbanding military groups provided a sudden supply of cheap brass instruments and inspired a true crossover of creativity and innovation. From there, musical freedoms and avant-garde composers experimented with brass quintet music written in many different modern and post-modernist styles. This vibrant concert will leave the listener in a wash of sounds and impressions of the brass ensembles evolution.

This evening's program will include:

Jennifer Higdon - Fanfare Quintet

Anthony Holborne/ed. EBQ - *Elizabethan Dance Suite*

Giovanni Gabrieli/ed. Arnold - *Fromme Canzon per sonare Prime a 5*

Johann S. Bach/arr. Robert King - *Contrapunctus I*

Victor Ewald - Symphony in Bb major

Malcolm Arnold - Quintet

Scott Joplin/arr. Samuel Pilafian - *Paragon Rag* (Ragtime)

William C. Handy/arr. Luther Henderson St. Louis Blues (Blues)

Traditional/arr. Don Gillis - *Just a Closer Walk* (New Orleans/Dixieland)

Jelly Roll Morton/arr. EBQ - *Black Bottom Stomp*

Ellington/Strayhorn Selection(s)

Miles Davis Selection(s)



**MEREDITH**  
**VILLAGE SAVINGS BANK**

# chamber music series

PORTSMOUTH SYMPHONY CHAMBER PLAYERS AT JIMMY'S ON CONGRESS

## **“Rhapsody”**

**January 23, 2022 @ 5:30pm**

The winter blues have never sounded more beautiful. Gershwin's *Rhapsody in Blue*, arranged for piano quartet, blends jazz and classical music and is the centerpiece of this concert. Performed by Boston based pianist [Tianhong Yang](#) on Jimmy's resident Steinway piano, this concert is guaranteed to light up a dark winter evening. The performance includes the sublime *Spiegel im Spiegel* by Arvo Pärt. A work that exemplifies a style he invented and termed tintinnabuli, in which simple fragments of sound recur, like the ringing of bells. An iconic work with an introspective atmosphere created by the simplicity and pure sonorities of the music.

This evening's program will include:

George Gershwin - *Rhapsody in Blue* for piano quartet, Tianhong Yang, piano

Arvo Pärt – *Spiegel im Spiegel*

And more exciting selections

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## **“Respiro di colori”**

**February 27, 2022 @ 5:30pm**

Experience a “Breath of Colors” in this special performance with the PSO wind musicians in colorful combinations of wind ensembles. In this program that blurs the boundaries of classical and jazz, enjoy selections from this vast body of music, rich in rhythmical playfulness, melancholy laments, and the most elegant of musical dialogues.

This evening's program will include:

Malcolm Arnold - *Divertimento* for wind trio Op. 37

John Williams - *Viktor's Tale* from *The Terminal*

Claude Debussy - *Syrinx* for solo flute

Madeleine Dring - Trio for flute, oboe and piano

Ludwig v. Beethoven - Trio Op. 87 for flute, oboe and clarinet

Frederic Poulenc - Sonata for clarinet and piano

Jaques Ibert - *Piece* for flute solo



# chamber music series

PORTSMOUTH SYMPHONY CHAMBER PLAYERS AT JIMMY'S ON CONGRESS

Jean Berger - *Toadiñha* for oboe and piano

Paul deWailly - *Aubade* for flute, oboe and clarinet

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## “Strings + One”

April 10, 2022 @ 5:30pm

Several Hitchcock movies owe much suspense to composer Bernard Herrmann who knew how to create tension and atmosphere with his music. In this moody selection of powerhouse pieces, select PSO players will perform *Souvenir de Voyage*, Herrmann's last concert piece. Paired with Milhaud's *Le Creation du Monde* and other atmospheric works for strings + one, this evening is moody—in the best sense of the word.

This evening's program will include:

Dmitri Shostakovich - Piano quintet in G minor, Op.57: *Lento*

Dmitri Shostakovich - Piano quintet in G minor, Op.57: *Scherzo Allegretto*

Bernard Herrmann - *Souvenir de voyage* for clarinet and string quartet: *Lento*

Wolfgang A. Mozart - Piano quartet No. 1 in G minor, K.478: *Rondo*

Johannes Brahms - Horn trio in Eb Major Op.40: *Andante & Allegro con brio*

Darius Milhaud - *Le Creation du Monde* (arr. for clarinet, 2 violins, cello and piano)

Amy Beach - Piano quintet in F# minor, Op.67 - *Adagio espressivo*

Wolfgang A. Mozart - Horn quintet in Eb major, K.407 - *Rondo Allegro*

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## “Intimate Voices”

May 22, 2022 @ 5:30pm

The PSO @ Jimmy's Chamber Music Series comes to a rousing finale as the PSO musicians come together in a larger chamber ensemble to sweep you away in a performance where classical and jazz meet and intertwine effortlessly.

Copland's invocation of jazz can be found in his heavy use of jazz influenced rhythms in *Appalachian Spring*.

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Arnold Schoenberg is probably best known as the bad boy of early twentieth century classical music with his radical "serialist" approach but tonight we discover his nostalgic side in two unique orchestrations of pieces by other composers.

Debussy's luxurious *Prelude a l'apres-midi d'un faune* was a watershed moment in classical music and its harmonic language feels closer to the world of jazz than classical music. In this arrangement it's intimacy and clarity are perhaps even more daring than the original. Mahler's *Wayfarer Songs* formed the basis of his explosive *First Symphony*, but unlike that huge work here we find Mahler's undistilled vision of a young man traveling heartbroken through the world. The addition of the human voice to our program in Schoenberg's cabaret style orchestration seems even more appropriate in the ideal setting of Jimmy's.

This evening's program will include:

Claude Debussy arr. A. Schoenberg - *Prelude a l'apres-midi d'un Faune*

Gustav Mahler arr. Schoenberg - *Lieder eines fahrenden Gesellen*

Aaron Copland - *Appalachian Spring* Suite for 13 instruments

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It takes an orchestra to play it.*

- H.E. Luccock

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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

Sunday, October 24, 2021, 3 pm  
“*Inside the Music*” discussion, 1:45 pm

The Music Hall, Portsmouth, NH

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*The Tempest* Fantasy-Overture in F-minor, op. 18

Pyotr Tchaikovsky

*Gay Guerilla*

Julius Eastman

## INTERMISSION

Symphony No. 5 in C-minor, op. 67

Ludwig van Beethoven

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro – Presto

Please join us in The Music Hall lobby for a brief reception after the concert.



## **The Tempest, op. 18**

*Pyotr Ilyich Tchaikovsky*

Most probably, no composer other than Beethoven has enjoyed the popularity in this country of that of Pyotr Tchaikovsky. His reputation has been secure since his early maturity, and yet, it is equally true that no other major modern composer has endured the distortions and indignities as that imposed upon his personality and personal life after his death. A welter of factors has been trotted out to "explain" his art and its personal genesis: his sexuality, politics, religious beliefs, and social class. Every generation of musicologists--radical and otherwise--social commentators, and political ideologues has taken its shots at the man. And it must be said, chief among the negative attitudes simply has been the implication that his music is vulgar, overly emotional, and void of intellectual attainment--all clearly a reflection of the composer, himself!

That said, it is refreshing to see that much of the critical persiflage of the last century is now being replaced by a clearer, less ideologically freighted appreciation. He is historically important for his integration of the symphonic tradition of Beethoven and Schumann into the colorful, nationalistic atmosphere of Russia. But, ultimately it is the eloquence and technical mastery of his compositions that founded his lasting popularity. He was blessed with an extraordinary gift for melodic imagination, and learned to use it in contexts of structural integrity--not a given among the world's great melodists.

The Tempest was written in ten days of August of 1873 when Tchaikovsky was thirty-three. He was then residing at the estate of a friend in Usovo (about 250 miles south-east of Moscow) surrounded by deep forests and evocative steppes. The composer, like many great composers of the nineteenth century, was profoundly influenced by Shakespeare, and a Russian art historian, critic, and friend of Tchaikovsky suggested a detailed "program," or story line for a tone poem to be based on the dramatist's play, The Tempest. Tchaikovsky responded with alacrity, and the work that resulted is a colorful depiction of elements of the play. You'll initially hear the calm sea that quickly is turned into --well--a tempest by the magician Prospero. The feminine Miranda and her storm-borne lover, Ferdinand inspire a "love theme" redolent of Tchaikovsky's more famous work, Romeo and Juliet. The man/beast Caliban appears, as do the enchanted spirit, Ariel, and a chorus of elves. The work ends with Prospero renouncing his magical powers, and the blessing of the young couple. The youthful composer's mastery of orchestration comes to the fore in this colorful work. Tchaikovsky spoke of writing this depiction of the supernatural as if he were under a spell, himself--such was the ease of its creation.

*Program Note by Wm. E. Runyan*

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## **Gay Guerrilla**

*Julius Eastman*

When Eastman premiered **Gay Guerrilla**, he explained its title as well:

These names, either I glorify them or they glorify me. And in the case of 'guerrilla,' that glorifies 'gay.' ... A guerrilla is someone who in any case is sacrificing his life for a point of view. And you know if there is a cause, and if it is a great cause, those who belong to that cause will sacrifice their blood because without blood there is no cause. So therefore that is the reason that I use 'gay guerrilla,' in hopes that I might be one if called upon to be one.

Composed for any number of identical instruments but most often performed on four pianos Gay Guerrilla begins slowly and somberly -- "like bells tolling," as concert curator Seth Parker Woods describes it. Over the course of 20 minutes it builds to a booming, brazen musical quotation of the Lutheran hymn Ein Feste Burg Ist Unser Gott (A Mighty Fortress Is Our God). Though Eastman's piece is instrumental, the original hymn includes the lines "And though this world, with devils filled / Should threaten to undo us / We will not fear, for God hath willed / His truth to triumph through us."

Eastman wrote Gay Guerrilla in 1979, ten years after the Stonewall riots and on the cusp of the devastating AIDS epidemic, as musicologist Luciano Chessa noted in his contribution to the book of the same name. Reflecting on this historical moment, Parker Woods points out that 1979 was just before "all hell broke loose" for the gay community, so that the precarious questions of "who could say what" and "who could come out" were newly fraught and unsettled.

*Program Note by Kerry O'Brien*

## **Symphony No. 5 in C Minor, op. 67**

*Ludwig van Beethoven*

Beethoven's fifth symphony is the iconic work of classical music. It pervades the whole world of symbols and imagery of musical art as an evocation of a welter of ideas. In a sad way it is almost impossible to escape all of these associations extrinsic to the work itself and to focus only on Beethoven's composition. But distancing one's self from it all and listening to the symphony as if for the first time can be a joy—as this writer has found, sitting in the best seat in the house (in the back of the orchestra).

By the time that Beethoven had composed this work he was a well-respected composer in Vienna, but certainly not hailed as a genius. The first three symphonies, three piano concertos, piano sonatas, string quartets—all had bolstered his growing reputation before he finished this symphony. It took him rather a long time, almost four years, as he interrupted his work frequently to produce some significant compositions: The Razumovsky string quartets, the fourth symphony and fourth piano concerto, and the first version of his only opera, *Fidelio*. Beethoven was a practical man, and when a commission materialized, he shifted his work to where the money was. He finally ground out the completion of the fifth symphony and presented it on an ill-starred concert at the Theater an der Wien on December 22, 1808. It was an all-Beethoven affair, presenting the premières of not only the Fifth Symphony, but also the Sixth Symphony, the Fourth Piano Concerto, and the Choral Fantasy (a precursor to his Ninth Symphony), as well as various other compositions. The concert was four hours long and the hall was literally freezing. Moreover, Beethoven, who was conducting, had to start over in one work after a mistake derailed things. The proceedings were not helped by his awkward, grand-eloquent conducting which led to knocking over some lamps and accidentally smacking an unfortunate stagehand in the face. All of this was soon forgotten and the written record shows that Beethoven's fifth symphony was quickly accorded general acclaim, and was on its way to immortality.

The defining characteristics of the work are well known, and focus upon rhythmic vitality, a thitherto unknown sense of drama, and imaginative structural details—but most of all, upon a stunning coherence and economy of elements. The latter is the foundation of the first movement, famous for its four-note motto beginning and the “wringing” almost to death of every musical possibility of the short idea. Forget “fate knocking at the door,” this is simply a dramatic tour-de-force of musical coherence. And even if one ignores the adroit manipulation of the melodic content of the opening idea, it is astonishing how well the movement stands upon its own feet from a purely rhythmic perspective.

The second movement is an elegant set of variations on two themes. The key of the movement is *Ab*, and even if most of us don't have perfect pitch, it just “sounds” fresh and unexpected when the violoncellos and violas enter with one of Beethoven's most ingratiating melodies in that particular key. The second theme is a more triumphant one, in *C* major, another remote and refreshing key. The variations gracefully work themselves out with these contrasting themes in a movement quite different from the first.

The third movement is the traditional dance movement, here cast in Beethoven's innovative “scherzo” rhythm—the stately dance of his predecessors being sped up considerably. But it's not a rollicking good time to be had by all, here. Rather, it opens with a mysterious arpeggio in the low strings that ends shortly on some chords with enigmatic meaning. Soon this is shatteringly interrupted by the unison horns in a virile melody that seems related to the opening of the symphony. The middle of the movement, called the “trio,” is usually an opportunity for contrast, and we do get it. It starts out contrapuntally with a vigorous and challenging passage for the violoncellos and double basses—it's a famous one! They snarl and shake it like a dog. Ultimately, a truncated version of the opening returns, but even softer, and here is where real magic occurs.

Beethoven “bridges” the transition into the last movement with a delicate solo passage in the first violins played over pianissimo sustained notes in the seconds and violas—the basses and timpani softly “throb.” In one of the most eerie and tension-building passages in all the literature the melody snakes up and down in a crescendo that jubilantly leads to the *C* major theme that resolves all previous “troubled thought.” For this glorious moment Beethoven brings in three trombones, contra-bassoon, and piccolo—thitherto found only in the opera orchestra. The last movement is long, as three themes are worked over, interrupted only by the striking innovation of a brief reference to the third movement. It's as if Beethoven is saying, “OK, we win, but it may be only a brief victory.” The recapitulation ensues, followed by an enormous coda—longer than any other section so far. We hear the main three themes again, only in a kind of reverse order. The long coda is needed to erase all doubt as to what prevails over the diversions and dark moods of the other three movements. Victory is ours, and the fifty or so measures of emphatic *C* major chords seal the finale.

*Program Note by Wm. E. Runyan*

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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

featuring Randy Armstrong and WorldBeat Marimba

Friday, December 18, 2021, 7:30 pm

Saturday, December 19, 2021, 3pm

Portsmouth High School Auditorium, Portsmouth, NH

## *Holidays around the World!*

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A Christmas Festival Overture	Leroy Anderson
The Skater's Waltz	Emil Waldteufel
Siyahamba (South Africa)	arr. Randy Armstrong
A Chanukah Overture	Robert Wendel
Bugler's Holiday	Leroy Anderson
Fantasia on Greensleeves	Ralph Vaughan Williams
A Visit from St. Nicholas: "'Twas the Night Before Christmas"	Clement Clarke Moore
Nhemamusasa (Zimbabwe)	arr. Randy Armstrong
"You're a Mean One, Mr. Grinch"	A. Hague
Baba Mudiki (Zimbabwe)	arr. Randy Armstrong
The Polar Express, Concert Suite	Glen Ballard, Alan Silvestri arr. Jerry Brubaker
Sleigh Ride	Leroy Anderson

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## **Randy Armstrong, Guitarist, Multi-Instrumentalist & World Fusion Music Pioneer**

Hailed by the *Boston Globe* as a “sure-fingered guitar virtuoso,” Randy Armstrong is the co-founder of Do’a World Music Ensemble, Unu Mondo & the Beyond Borders Octet. With a collection of over three hundred instruments from around the world, including acoustic, electric, synthesizer and nylon-string guitars, sitar, balofon, djembe, koto, charango, South African marimbas, mbira and a wide variety of percussion and stringed instruments, he has amazed audiences throughout the United States,

Canada, Alaska, India, West and South Africa, Croatia, Belize, Cuba and Puerto Rico. Randy travelled to Central America and West Africa in 2004 performing and studying with Garifuna musicians and drummers in Dangriga and Hopkins, Belize and Ewe, Fanti and Ga drummers in Accra and Legon, Ghana. Randy has performed at Carnegie Recital Hall and festivals at Lincoln Center in New York City. In 1998, Randy was selected as an artist representative to attend a Cultural Trade Mission to Ireland, Northern Ireland and England sponsored by Governor Jeanne Shaheen of New Hampshire and in May 2005 attended a Curatorial Research trip on Son Jarocho music in Xalapa and Veracruz, Mexico for the New England Foundation for the Arts. He was appointed as an Arts Councilor for the NH State Council on the Arts by NH Governor Craig Benson from 2003-2008 and reappointed by Governor John Lynch from 2008-2012. In the summer of 2007, Randy toured internationally in Croatia, Slovenia, Italy and South Africa and celebrated the digital and compact disc release of Armstrong & Aichele: World Tales Volume Two.

In 2009, he composed, performed and recorded original music for the NH Theatre Project presentation of Hamlet by William Shakespeare. The music score was funded in part by a grant from Meet the Composer, Inc. and The New England Foundation for the Arts. In 2010, Randy composed an original score on recycled percussion for the Phillips Exeter Academy production of *Macbeth* and in 2014-2015, composed and performed the original scores for *The Mahabharata* and the *Caucasian Chalk Circle*.

He also toured Cuba in the summer of 2012 with the all-women’s choral group, Voices From The Heart, as an accompanist and soloist and in 2015 toured with the chorus, Con Tutti in Puerto Rico. In 2018, Armstrong performed a concert tour in South Africa with Voices From The Heart where he commissioned a set of handmade South African Marimbas shipped from Cape Town to the Port of New York. He subsequently formed the band, Randy Armstrong & WorldBeat Marimba.



# New Year's Eve Champagne Pops!

December 31, 2021, 8pm

Join us on New Year's Eve at The Music Hall for an effervescent Champagne Pops concert to ring in the new year with the Portsmouth Symphony Orchestra!

Tickets available at  
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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

Sunday, March 13, 2022, 3pm

*"Inside the Music"* discussion, 1:45 pm

The Music Hall, Portsmouth, NH

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*Ramal*

Kareem Roustom

*Tod und Verklärung*

Richard Strauss

- I. Allegro
- II. Andante
- III. Allegro

## INTERMISSION

Piano concerto No. 2 in C – Minor, op.18

Sergei Rachmaninov

*Ya-Fei Chuang, soloist*

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Please join us in The Music Hall lobby for a brief reception after the concert.

## Ya-Fei Chuang, piano



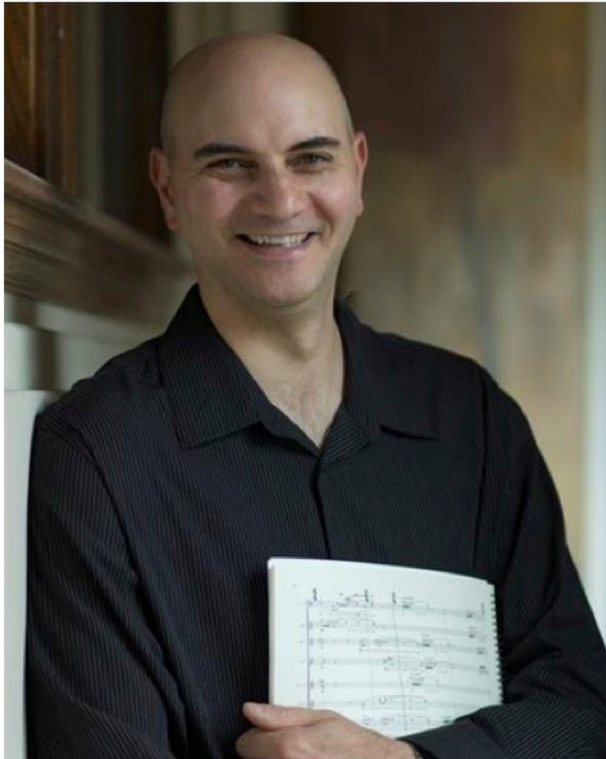
Acclaimed by critics in the United States and abroad for performances of stunning virtuosity, refinement and communicative power, Ya-Fei Chuang's playing has been named the equal of Vladimir Ashkenazy, Garrick Ohlsson, and Idil Biret (*The Boston Musical Intelligencer*), and Alfred Brendel has praised her as "a pianist of extraordinary ability, intelligence, sensitivity and command . . . approaching the height of her powers." Commenting on her newly released Chopin/Liszt recording, he stated, "If you want to listen to Chopin and Liszt with different ears, Ya-Fei Chuang's ecstatic performances cannot leave you cold, and her pianism is staggering;" and Remy Franck called it "...masterful...thrilling...phenomenal" (*Classical Music Journal, Luxembourg*).

She has performed with orchestras in Berlin, Boston, Birmingham, Israel, Malaysia, and Tokyo; at the Berlin Philharmonie and Schauspielhaus, the Gewandhaus (Leipzig), Queen Elisabeth Hall (London), Boston Symphony Hall, the National Concert Hall (Taipei), Suntory Hall (Tokyo) and, more recently, performances in New York, San Francisco, Argentina, Austria, Brazil, Hong Kong, Taiwan, Jerusalem, Tel Aviv, and at the International Grieg Piano Competition in Norway (where she also served as member of the competition jury three times), and the Grand Piano Series in Naples, Florida. She has performed at the Verbier, Shannon and Oregon Bach Festivals, the Mozartwoche (Salzburg), the Mozart Festival (Romania), Beethoven Festival (Warsaw), European Music Festival (Stuttgart), Bach Festival (Leipzig), Schleswig-Holstein, Gilmore, Nevada, Newport, Ravinia, Sarasota, Tanglewood, the Taiwan Maestro Piano Festival, and the Taipei International Music Festival. She has performed in the Celebrity Series in Boston, at the Fromm Foundation concerts at Harvard, at the Harvard Musical Association, at the International Music Sessions in Prussia Cove, England, and with the New York Philomusica. She performs frequently with the Spectrum Ensemble Berlin (Germany), and has appeared in duo performances with Alban Gerhardt, Kim Kashkashian, and is a frequent partner with Steven Isserlis and Robert Levin.

Performances on fortepiano include Boston Baroque, Handel & Haydn Society, the Orchestra of the Age of Enlightenment, Philharmonia Baroque, and Concerto Köln.

Ya-Fei Chuang has recorded for ECM, Harmonia Mundi, Naxos, and New York Philomusica Records. Upcoming CD releases include recordings of Liszt's opera transcriptions, as well as the complete piano solo works by Ravel for Le Palais des Dégustateurs, to be released worldwide on Harmonia Mundi. The Ruhr Festival has released several of her live recordings, including a solo album distributed as a premium of Fono Forum Magazine. Reviewing her live recording of the Mendelssohn Piano Concerto No.1, Fanfare Magazine hailed her "delicacy and fluidity of touch ... this version now sits at the top of the pile of Mendelssohn Firsts, alongside Perahia, [Rudolf] Serkin, and John Ogdon." Her recording of Hindemith chamber works was awarded a special prize by the *International Record Review*.





## Kareem Roustom, Composer

Syrian-American Kareem Roustom is an Emmy-nominated composer whose genre crossing collaborations include music commissioned by conductor Daniel Barenboim and the West-Eastern Divan Orchestra, the Kronos Quartet, arrangements for pop icons Shakira and Tina Turner, as well as a recent collaboration with acclaimed British choreographer Shobana Jeyasingh. Roustom's music has been performed by ensembles that include the BBC Symphony Orchestra, the Minnesota Orchestra, the Boston Symphony Orchestra, the New York Philharmonic, the Cincinnati Symphony Orchestra, the Pittsburgh Symphony, the Boulez Ensemble, the Deutsch Oper Berlin, The Crossing choir, Lorelei Ensemble, A Far Cry, and at renowned festivals and halls such as the BBC

Proms, the Salzburg Festival, the Lucerne Festival, Carnegie Hall, the Verbier Festival, the Pierre Boulez Saal in Berlin, the Teatro Colon in Buenos Aires, and others. Additionally, Roustom has been composer-in-residence at the Grant Park Music Festival in Chicago, the Grand Teton Music Festival in Wyoming, and with the Württembergische Philharmonie Reutlingen in Germany. For the 2021-2022 season Roustom will be composer-in-residence with the Mannheim Philharmonic.

Roustom has received commissions from the Malmö Symphony Orchestra (Sweden), the Dallas Symphony Orchestra, the Düsseldorfer Symphoniker, the Grand Teton Music Festival, the Grant Park Music Festival, the Daniel Barenboim Stiftung, the Pierre Boulez Saal, Shobana Jeyasingh Dance, the Royal Philharmonic Society & Sadler's Wells Theatre (London), A Far Cry & Lorelei Ensemble and others. Roustom's music has also been recorded by the Deutsches Symphonie-Orchester (Berlin), and the Philharmonia Orchestra (London). Upcoming performances of Roustom's music during the 2021 – 2022 season include the Mannheim Philharmonic, the Rotterdam Philharmonic, the Minnesota Orchestra, the Oregon Symphony, the Toledo Symphony, and at the Grange Festival in Hampshire, England. **The Chicago Tribune** wrote that Roustom is "a gifted and accomplished artist, one of the most prominent active Arab-American composers," **BBC Radio3** described Roustom's music as "among the most distinctive to have emerged from the Middle East", and **The New York Times** described it as "propulsive, colorful and immediately appealing." **The Guardian** (London) wrote that Roustom's music is "arrestingly quirky and postmodern...music with lots of personality." Roustom holds the position of Professor of the Practice at Tufts University's Department of Music in Boston.

“In music the passions  
enjoy themselves.”

~ Friedrich Nietzsche



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# PORTSMOUTH SYMPHONY ORCHESTRA

John Page, Music Director

Sunday, June 5, 2022, 3pm  
“*Inside the Music*” discussion, 1:45pm

The Music Hall, Portsmouth, NH

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*Dust Devils*

Vivian Fung

Piano Concerto No. 1, E-Minor, op.11  
*Maxine Park, soloist, Young Artist Competition Winner 2020*

Frederic Chopin

I. *Allegro maestoso*

Young Artist Competition Winner 2022

TBD

## INTERMISSION

Symphony No. 9 in E minor op. 95, “*From the New World*”

Antonin Dvorak

I. *Adagio – Allegro molto*

II. *Largo*

III. *Molto vivace*

IV. *Allegro con fuoco*

Please join us in The Music Hall lobby for a brief reception after the concert.



## Vivian Fung, Composer

JUNO Award-winning composer Vivian Fung has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her “one of today’s most eclectic composers.”

Fung recently completed a new flute concerto for the Vancouver Symphony Orchestra as well as two operatic scenes with librettist Royce Vavrek for Edmonton Opera’s The Wild Rose Project. She is currently at work on new pieces for the L’arc Trio, Tangram Collective, Lafayette String Quartet, percussionist Katie Rife, and trumpeter Mary Elizabeth Bowden. The Metropolis Ensemble commissioned (Un)Wandering Souls for Sandbox Percussion to premiere at the Bongsokol Festival in December 2020. In July 2020, the CBC Virtual Orchestra gave the online world premiere of Fung’s Prayer, led by Yannick Nézet-Séguin.

Recent highlights include the UK premiere of Birdsong, performed by violinist Midori; the premiere of a trumpet concerto by Mary Elizabeth Bowden and the Erie Philharmonic; The Ice Is Talking, commissioned by the Banff Centre, using ice blocks to illustrate the fragility of our environment; A Child Dreams of Toys, commissioned by the Winnipeg New Music Festival; and String Quartet No. 4 “Insects and Machines,” commissioned by the Red Bank Chamber Music Society and premiered by the American String Quartet.

With a deep interest in exploring different cultures, Fung has traveled to Cambodia, Southwest China, North Vietnam, Spain, and Bali to connect with her roots and collect research for her compositions. Passionate about fostering the talent of the next generation, Fung has mentored young composers in programs at the American Composers Forum, San Francisco Contemporary Chamber Players, San Jose Youth Chamber Orchestra, and Cabrillo Festival of Contemporary Music.

Born in Edmonton, Canada, Fung received her doctorate from The Juilliard School. She currently lives in California and is on the faculty of Santa Clara University.



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