



SEASON 22
23

ALEXANDRA ARRIECHE
MUSIC DIRECTOR & CONDUCTOR

FEB 4 7:30 PM FEB 5 3 PM



Dream

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NISQUALLY INDIAN TRIBE



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Land Acknowledgement

The Washington Center and downtown Olympia sit on the traditional lands of the Steh-Chass band of the Squaxin Island Tribe. We also recognize the Medicine Creek Treaty Tribes, and the Nisqually People of this region. We recognize that in presenting art on these lands it is our responsibility to honor the past, be intentional in the present, and to commit to a future of respect, collaboration, and learning. We encourage you to look around our community at the innumerable contributions that native artists have made and continue to make, whose histories and cultures are woven into the fabric of our communities and our collective identities.

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The Olympia Symphony is a semi-professional orchestra based in Olympia, Washington, serving the South Puget Sound region. Our mission is to provide the highest quality live music to enrich, educate, and entertain an expanding audience. The orchestra gave its first concert in 1947. Over time, the OSO has grown to become the premiere orchestra in the South Sound, acclaimed for its commitment to both community and artistic excellence. The Symphony is a 501(c)(3) nonprofit organization, and is supported by donations from community partners including businesses and individuals who share the desire to see classical music flourish in live performances.

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MOSAIC FOR HEAVEN'S FLOOR

Beyond Firsts

*Please silence phones during concert.
No flash photography or audio/video recordings permitted.*

EVE'S LAMENT

"Oh Flowers, That Never Will Grow"

LERA AUERBACH, 2019, 13 min

SYMPHONY NO. 5 in E-flat major, Op. 82

JEAN SIBELIUS, 1914-15, revised 1916 and 1919, 30 minutes

1. Tempo molto moderato; Allegro moderato (ma poco a poco stretto)
2. Andante mosso, quasi allegretto
3. Allegro molto

- INTERMISSION -

PIANO CONCERTO NO. 2 in C minor, Op. 18

SERGEI RACHMANINOFF, 1900-1901, 33 minutes

Featuring Michael Sheppard, piano

1. Moderato
2. Adagio sostenuto
3. Allegro scherzando

GUEST ARTIST

Michael Sheppard, piano

Known as “a virtuosic soloist possessed of power, sensitivity, earthiness, and humor” (Whitney Smith, Indianapolis Star) with the “power to make an audience sit up and pay attention... thought-provoking for performers and listeners alike” (James Manheim, All Music Guide), Michael Sheppard studied with the legendary Leon Fleisher at the Peabody Conservatory. He was selected by the American Pianists Association as a Classical Fellow, which designation led to the recording of his Harmonia Mundi CD of 2007. In 2018 he released an experimental album of all improvisations, "12 Images." In between those two, there was another album which has been languishing in limbo and will hopefully come out some time before the piano itself ceases to be culturally relevant. Updates about that as they occur (his recording, not the relevancy thing).

He has performed solo recitals and concertos around the world, as well as across the USA, including several solo Weill (Carnegie) Hall recitals and a solo Kennedy Center debut. As a funny little matter of fact, he happens to have given solo recitals in the hometowns of both Mahler (Jihlava, Czech Republic) and Elvis (Tupelo, Mississippi), and enjoys taking in the local culture wherever in the world he finds himself.

Michael gives master classes, teaches regularly and plays with some of the top singers and instrumentalists around; he also coaches singers, instrumentalists, and conductors, and also has begun to conduct occasionally himself.

WWW.SHEPPARDARTS.COM



Photo: Tanya Varnolovich



LOS LOBOS
WITH GABY MORENO

THU
MAR 23
7:30 PM



RAY ON MY MIND
A TRIBUTE TO RAY CHARLES

SUN
MAR 26
2:00 PM



SILENT MOVIES
A BUSTER KEATON COLLECTION
DOUGLAS FAIRBANKS IN ROBIN HOOD

SUN
APR 02
2:00 PM

SUN
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7:30 PM

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MOSAIC FOR HEAVEN'S FLOOR

Program Notes

LERA AUERBACH (1973 - present)

A renaissance artist for modern times, Lera Auerbach is a widely recognized conductor, pianist, and composer. She is also an award-winning poet and an exhibited visual artist. All her work is interconnected as part of a cohesive and comprehensive artistic worldview.

Auerbach has become one of today's most sought-after and exciting creative voices. Her performances and music are featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center.

Lera's exquisitely crafted, emotional, and boldly imaginative music reaches global audiences, and her works for orchestra are performed by the world's leading conductors. Her music is championed and recorded by today's most prominent classical performers, and recordings are available on ECM, Deutsche Grammophon, Nonesuch, Alpha Classics, BIS, Cedille, and many other labels.

LERAAUERBACH.COM



Photo: Raniero Tazzi

EVE'S LAMENT “Oh Flowers, That Never Will Grow” (2019)

Lera Auerbach's new 10-minute orchestral work *Eve's Lament* was composed for Marin Alsop's debut concert as conductor of the Vienna Radio Symphony Orchestra in October, with its US premiere the following month with the Baltimore Symphony. The score bears a subtitle referring to Milton's *Paradise Lost*, 'O flowers, that never will grow', providing a dedication to the many women who cannot fulfill their talents in current society.

FIRST WOMAN CONDUCTOR, LAST NIGHT OF THE PROMS

The BBC Proms have been the highlight of the classical music calendar since 1895. In 2013, more than one hundred years later, Marin Alsop made history being the first woman to conduct its prestigious “Last Night.” Today, 10 years later, she remains the only woman to conduct that event.

Just before Alsop start the rehearsals some Conductors expressed their opinion about women conductors, such as Vasily Petrenko:

“The principal conductor of the National Youth Orchestra and the Royal Liverpool Philharmonic has provoked outrage by claiming that orchestras ‘react better when they have a man in front of them’ and that ‘a cute girl on a podium means that musicians think about other things.’”

When conducted by a man, musicians encounter fewer erotic distractions, Vasily Petrenko claimed. *“Musicians have often less sexual energy and can focus more on the music,”* he said, adding that *“when women have families, it becomes difficult to be as dedicated as is demanded in the business.”*

**READ THE COMPLETE
PETRENKO INTERVIEW
IN THE GUARDIAN**



Around the same time Yuri Temirkanov, Marin's predecessor, expressed his opinion against women conductors. In 2016, when approached by the Baltimore Sun, Temirkanov's view remained the same:

"Yes, women can be conductors. I am not against them conducting. But I simply don't like it. There are women boxing and weightlifting; they can do that. But I don't like watching. It is only my taste. We all have different tastes. For example, I don't eat fish."



**READ THE COMPLETE
TEMIRKANOV INTERVIEW
IN THE BALTIMORE SUN**

During her famous speech, Marin addressed the issue saying she was honored to have the "title" of being the first woman to conduct the Last Night of the Proms, but it was a shock to know that it was 2013 and there were still firsts for women.

**WATCH MARIN ALSOP'S SPEECH
FROM LAST NIGHT OF THE PROMS**



"THE CONDUCTOR"

In 2021, a documentary about Marin Alsop's trajectory premiered in Tribeca. Alexandra Arrieche is featured in the documentary as one of Marin's former assistants and TACF Fellows.



**WATCH "THE CONDUCTOR"
DOCUMENTARY TRAILER**

In 1984, after hearing “girls can’t do that” and being rejected from conducting programs, Marin Alsop took her conducting career into her own hands and started a professional orchestra in New York City, the Concordia Orchestra. With the financial support of Tomio Taki, the Concordia Orchestra performed under the baton of Marin Alsop for 18 years.

As Marin’s career took off and she began conducting around the world, Mr. Taki asked, “what about the other women conductors?” With Mr. Taki’s commitment to fostering talented women through active mentorship and Marin’s entrepreneurial spirit, the Taki Concordia Conducting Fellowship was created in 2002. In recognition of the historic achievements of its Founder and President, the Fellowship was renamed the Taki Alsop Conducting Fellowship (TACF) in 2019.

**WATCH ALEXANDRA,
LINA GONZÁLEZ-GRANADOS, AND
MARIN ALSOP TALK ABOUT
CONDUCTING GESTURES**



Over the past 20 years, the fellowship has provided intensive coaching, mentorship, and financial support to aspiring female conductors. Today, all 30 recipients are working to ensure a more equitable future for classical music through their artistry and advocacy, and among them they hold 19 Music Director or chief conductor positions of orchestras around the world. The Taki Fellowship is currently a two-year award that primarily includes intensive coaching and mentoring with Marin Alsop and other music industry professionals. The TACF honorarium for Fellows is \$20,000 over the two years; other awards are distributed on a merit basis. Since 2003, thirty women conductors have been chosen to participate in the program.



**MORE INFORMATION ON
THE TAKI ALSOP
CONDUCTING FELLOWSHIP**

JEAN SIBELIUS (1865 - 1957)

"His music is seeped in the myths and the natural marvels of his homeland and helped articulate the struggle for Finnish independence, but it is his seven symphonies that confirmed his place as one of the most original symphonic composers since Beethoven."

- Arwa Mahdawi, Columnist
The Guardian US

Sibelius was a Finnish composer, whose music style is often placed between late romantic and early modern. He is probably Finland's most important composer, helping his country to develop a national identity and during its process of independence from Russia.



Photo: Paul Hecksher

SYMPHONY NO. 5 in E-flat major, Op. 82 (1914-15, revised 1916 and 1919)

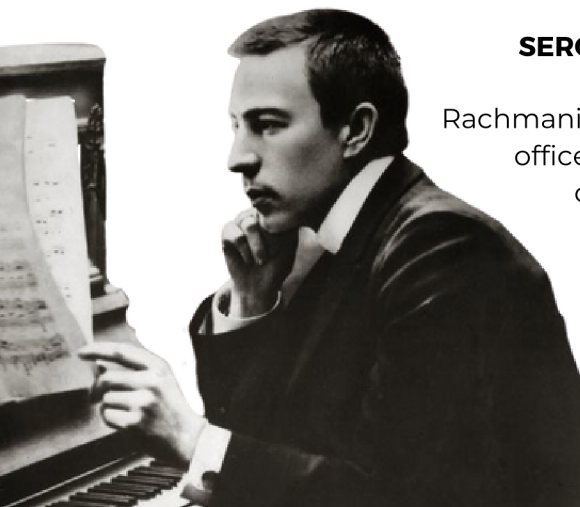
Sibelius referred to his 5th Symphony, probably the most famous them all, as a "Mosaic from Heaven's Floor." He wrote in his diary:

"It was as if God the Father was throwing pieces of mosaic from the edge of heaven and asking me to figure out what the pattern was."

The image of small pieces being put together and becoming a bigger picture is clear in the last movement, when the horn section is divided and begins playing separate notes, transforming into the counter melody of the main theme.

This Symphony is placed in the middle of our concert, uniting Auerbach's plead for a better and more equal world and

Rachmaninoff's braveness by sharing his struggles with mental health, showing we are not alone, we all have our struggles and we are all broken pieces that together build this beautiful and perfect Mosaic.



SERGEI RACHMANINOFF, 1873-1943

Rachmaninoff's father was a retired army officer and his mother the daughter of a general. He was supposed to follow his family tradition and join the military. On the other hand, his cousin, Aleksandr Siloti, a well-known concert pianist and conductor, believed in his talents and suggested sending him to Moscow for his piano studies.

PIANO CONCERTO NO. 2 in C minor, Op. 18 (1900-1901)

From a very young age, Rachmaninoff struggled with his mental health regarding his work as well as his private life. He suffered from depression, and one of his most severe bouts was after the debut performance of his Symphony No. 1, which was poorly performed and destroyed by the critics.

During this time, he was taken to a psychiatrist, Nikolay Dahl. He helped Rachmaninoff overcome his writer's block by encouraging him to compose music, resulting in Piano Concerto No. 2, which is dedicated to Dahl. This experience makes Rachmaninoff one of the first artists to talk openly about mental health and its importance.

There is often a misconception that art is the result of struggle, which often romanticizes depression. Richard Kogan, pianist and psychiatrist says:

"it is important not to over-romanticize mental illness and its impact on the creative process...most depressed individuals are too paralyzed to compose a symphony and most psychotic individuals are too disorganized to create anything that is coherent."



**READ THE COMPLETE
KOGAN ARTICLE
IN THE PSYCHIATRIC TIMES**

Over a century has passed since Rachmaninoff wrote this Concerto and laid bare his struggles, but still, mental health remains a taboo. It's treated as a weakness, or part of an artistic process, and is not addressed as often as it should be.

By performing this iconic piece of music, we hope to bring awareness to the importance of mental health and well-being, and invite our community to start a conversation and a space where we can be kind to each other and to ourselves.

Program notes written by Alexandra Arrieche, edited by Renée Zimmerman



NAMI Thurston-Mason's goals are to advocate at the county, state and national levels for non-discriminatory access to quality healthcare, housing, education and employment for people with mental illness, to educate the public about mental illness, to work to eliminate the stigma of mental illness and to advocate for increased funding for research into the causes and treatment of mental illness. NAMI Thurston-Mason envisions a community where all persons affected by mental illness, including substance abuse, receive timely services they need and deserve, empowering them to enjoy a healthy and meaningful life.

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Julie Funchion, Principal
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* Musicians not performing this concert

MUSIC DIRECTOR & CONDUCTOR

Alexandra Arrieche

Working with the most important ensembles and figures in both classical and pop music, Alexandra Arrieche possesses an innate talent for moving adeptly between musical genres. She commands a wide range of musical leadership skills, engaging a variety of audiences and communities joyfully and with resounding success. These qualities distinguish her as one of the most unique and exciting conductors of her generation.

In 2015, Alexandra was invited to conduct the European Emmy Award-winning Night of the Proms. Due to overwhelming success, Alexandra was engaged as the Antwerp Philharmonic and NOTP's principal conductor and production company member in 2017. Alexandra collaborates regularly with pop music icons such as Bryan Ferry, Seal, Simple Minds, Earth Wind and Fire, Pointer Sisters, Natasha Bedingfield, Chaka Kahn, Roger Hodgson (Supertramp), Peter Cetera (Chicago), Alan Parsons and John Miles.

As a guest conductor Alexandra has appeared with some of the finest orchestras on three continents including the Atlanta Symphony Orchestra, Baltimore Symphony Orchestra, the Chicago Sinfonietta, Classical Music Institute, the Sarasota Orchestra, OFUNAM (Mexico) and Mexico National Orchestra, Filarmed (Colombia), and the Orquestra Sinfonica de Porto Alegre (Brazil).

She has also collaborated with and championed new works by some of the finest composers of our generation including Jennifer Higdon, Mason Bates,



Clarice Assad, Kevin Putz, Anna Clyne, John Adams, James Macmillan, Michael Daugherty, John Corigliano, Christopher Rouse, and Jennifer Beller.

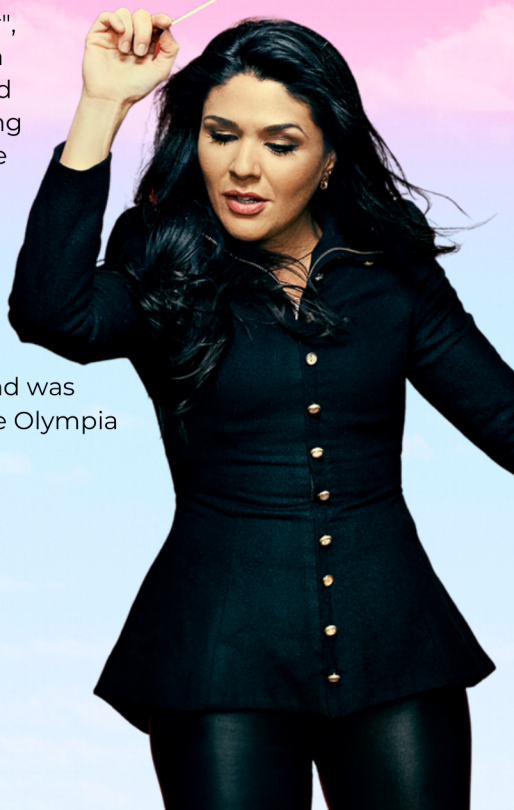
During the pandemic Alexandra started a Podcast series inspired by her experience with Night of the Proms called "Beethoven was a Rockstar". She explores the limits between classical and pop music, finding where the boundaries are, and breaking through them. The first season Alexandra interviewed iconic figures from both worlds including Marin Alsop, Mason Bates, Joe Jackson, Suzanne Vega and Nile Rodgers. Music Historian Christopher Gibbs opened the season with the episode, "Classical and Pop: Was there always a division?" In less than three months, the series has already had thousands of downloads from all over the world.

Alexandra won the Taki Concordia Conducting Fellowship in 2011 and the Baltimore Symphony Conducting Fellowship in 2012. She subsequently served as a conducting assistant to Maestra Marin Alsop at the Baltimore Symphony Orchestra, the São Paulo Symphony Orchestra, and at the Cabrillo Festival of Contemporary Music. Alexandra was also mentored by Gustav Meier at the Peabody Conservatory of Music and Harold Farberman at the Bard Conservatory of Music. In addition to her studies, Alexandra completed numerous master classes with world-renowned conductors including Kurt Masur, Apo Hsu, Robert Spano, Hugh Wolff, George Manahan, Johannes Schlaefli and Cliff Colnot.

Alexandra is featured in "The Conductor", a documentary about her mentor Marin Alsop. The Documentary was premiered in Tribeca in 2021 with Alexandra opening the screening conducting young female musicians from the New York Youth Symphony.

Currently Alexandra serves as Music Director of the Henderson Symphony Orchestra (NV), Principal Conductor of the Antwerp Philharmonic Orchestra and was recently appointed Music Director of the Olympia Symphony Orchestra.

ALEXANDRAARRICHE.COM



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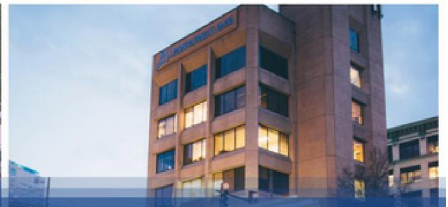
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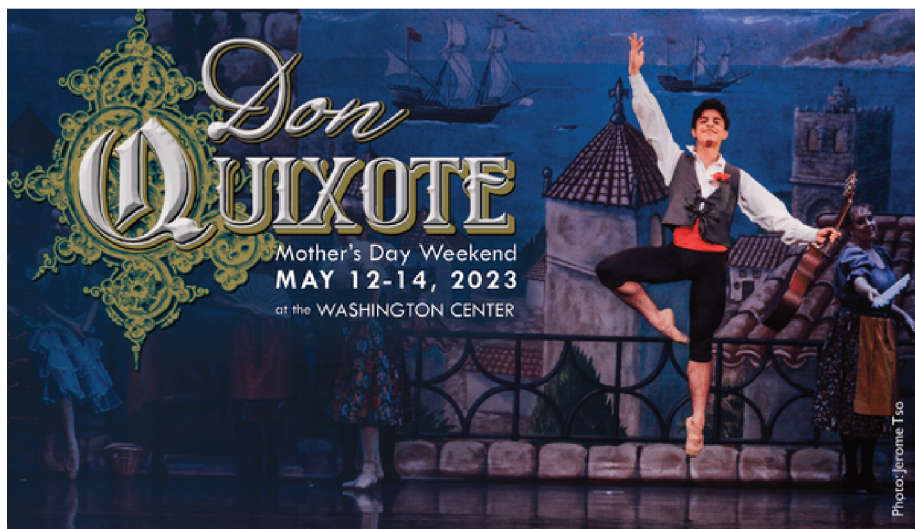
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