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Message from our President

Welcome to our fourth and final concert weekend of the PEISO's 57th season. Our program today is destined to transport you to places beyond our Island: across this continent, across oceans, and a cosmic voyage beyond our world. We are thrilled to feature a few new soloists on stage who join our orchestra musicians in this exciting journey together.

On this program we welcome the second of two finalists for the concertmaster position, who joins our players on stage today in this leadership role. We look forward to sharing with you the announcement of our new concertmaster in the next few weeks.

On behalf of our musicians, Board, staff and entire PEISO family, a sincere thank you for your continued support. We look forward to speaking and engaging with you to share more about our symphony. Please enjoy today's program!

David Sharpe

Dr. David Sharpe
President, PEISO Board of Directors



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A Message from the Lieutenant Governor

As the Prince Edward Island Symphony Orchestra celebrates its 57th anniversary, I am grateful and proud to continue the tradition of acting as its Patron.



Over its lifetime the PEISO has remained true to its goals: to provide quality symphonic music for the people of the Island and to contribute to the artistic life of the community, to provide experience and practical training in orchestral music for Island students and community musicians, and to provide gifted PEI performers with the opportunity to perform with a large orchestra.

In the yearlong search and selection process for a music director, and thanks to your help, we are privileged and delighted to have welcomed multitalented musician, composer and conductor Jaelem Bhate to conduct the orchestra and provide us with a delightful program of symphonic music.

L'Orchestre symphonique de l'Île-du-Prince-Édouard continue à œuvrer pour nous présenter une musique de grande qualité. Nous sommes ravis de la sélection du talentueux musicien et compositeur Jaelem Bhate comme chef d'orchestre.

On behalf of His Majesty the King, I extend my thanks and congratulations to the entire PEISO musician team, staff and board of directors for continuing to provide us with quality music to enjoy here, at home.

A handwritten signature in black ink, reading "Wassim Salamoun". The signature is fluid and cursive, with the first name being the most prominent.

Honourable Wassim Salamoun, MD, OPEI
Lieutenant Governor of Prince Edward Island



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Jaelem Bhate *music director*



photo: Story Thorburn Photography

Jaelem Bhate is a conductor and composer whose diversity has come to define his career. A strong proponent of reinvention and accessibility, Jaelem works to reimagine the role of instrumental music in the 21st century. He was named to *CBC's Hot 30 Under 30 Classical Musicians* in 2019 and continues to grow his reputation of sensitive and collaborative artistry and musicianship at home and internationally.

As a conductor, Jaelem founded Symphony 21; a professional orchestra based in Vancouver producing a wide variety of collaborative and unique projects for largely new-to-orchestra audiences. Jaelem has been the music director of the Vancouver Brass Collective since 2019 and is preparing for the release of the ensemble's first studio album *Acoustic Alloy* in 2024. He has guested with the symphonies of Vancouver, Winnipeg, Guelph and Kamloops, and NAO Canada. He's also served as cover conductor with the National Arts Centre Orchestra multiple times.

As a composer, his works have been performed by the Vancouver and Victoria Symphonies, as well as many chamber ensembles and soloists. In the jazz world, he has released two albums with the Jaelem Bhate Jazz Orchestra; *on the edge*, and *Carmen, a reimagining of Bizet's opera for jazz ensemble*. *on the edge* won the Julian Award for emerging Canadian jazz excellence and spent two weeks at the top of the EarShot national jazz charts. Recent commissions include the Canadian National Jazz Orchestra as the winner of the Hugh Fraser Composer Award, the Vertical Orchestra by Redshift Music, and a 20-minute orchestral work for Tutta Musica Orchestra on the renowned Leaf label, nominated for a 2024 East Coast Music Award. Jaelem has received grants from the Canada Council for the Arts and FACTOR Canada for his compositions, including for a new orchestral work paired with original cinematic video *A City Soundscape* in Fall 2022, funded by the Canada Council in partnership with Canadian videographer Andrij Lyskov.

Jaelem holds a MMus in orchestral conducting and BMus in percussion performance from the University of British Columbia where he studied with Dr. Jonathan Girard and Vern Griffiths respectively. He has furthered his conducting studies with Alexander Shelley, Bramwell Tovey, Boris Brott, Gerard Schwarz, and Christian Macelaru. He twice served as assistant conductor with the National Academy Orchestra of Canada and was a conducting fellow at the NACO mentorship program with Alexander Shelley, the Cabrillo Festival, Eastern Music Festival, and PRISMA festival. Jaelem studied composition with Fred Stride, and has furthered his education with Jocelyn Morlock, Rufus Reid, John Clayton, and Ron Miles. He has been on faculty at the University of British Columbia School of Music where he served as interim director of orchestras and bands whilst maintaining a busy schedule as a clinician.

Find out more about him at jaelembhate.com.



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

Auditions may happen at any time. If you are interested in being part of this dynamic musical organization, please contact auditions@peisymphony.com

The PEI Symphony Memorial Fund

The PEI Symphony Memorial Fund honours the memory and legacy of orchestra musicians and board members who are no longer with us, ensuring their contributions continue to resonate within our community. Funds raised through this initiative directly support orchestra operations, with a focus on activities that engage PEISO musicians in performance and learning opportunities, nurturing the future of orchestral music on Prince Edward Island.



As we approach the final concert of this season, we pause to acknowledge the passing of two beloved members of the PEI Symphony Orchestra family: Greg Irvine and Jim Danson. Their dedication, passion, and leadership have left an indelible mark on the PEISO, and their legacies will continue to inspire all who knew them.



Through the PEI Symphony Memorial Fund, we ensure that their spirits live on in the music they loved and the opportunities they helped create for future generations of musicians. Contributions to this fund are a meaningful way to honor their memory and support the ongoing work of the PEISO.

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O Canada

Calixa Lavallée
(1842–1891)

The Observatory (Canadian Premiere) 16'

Caroline Shaw
(b. 1982)

Mothership 10'

Scott Parsons, *guitar*; Marlee Saulnier, *alto saxophone*
Tiffany Liu, *pipa*; Natalie Williams Calhoun, *cello*

Mason Bates
(b. 1977)

~ INTERMISSION ~

Pictures at an Exhibition 36'

Modest Mussorgsky (orch. Ravel)
(1839–1881)

Promenade 1

I. The Gnome

Promenade 2

II. The Old Castle

Promenade 3

III. Tuileries Gardens

IV. Bydlo / *Polish Oxcart*

Promenade 4

V. Ballet of the Unhatched Chicks

VI. Samuel Goldenberg and Schmuÿle

VII. The Market at Limoges

VIII. Catacombs

Con mortuis in lingua mortua / With the dead in a dead language

IX. The Hut on Fowl's Legs (Baba Yaga)

X. The Great Gate of Kyiv

SUNDAY, APRIL 6, 2025 • 2:30PM
CONFEDERATION CENTRE OF THE ARTS
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PEISO Endowment Fund

Created by String Music Atlantic, the PEISO's first endowment fund is designed to support the orchestra's activities. *All gifts will be eligible for up to dollar-for-dollar matching from Canadian Heritage.*



To make a donation, contact the PEISO staff at
admin@peisymphony.com
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or the team at Community Foundation of PEI at
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Programme Notes *by Will Hobbs*

Musician **Caroline Shaw** moves among roles, genres, and mediums in her attempt “to imagine a world of sound that has never been heard before but has always existed.” She is well known for her collaborative work as producer, composer, violinist, and vocalist. In 2013 she received the Pulitzer Prize for her *Partita for Voices*. She also has to her credit several Grammys and an honorary doctorate from Yale.

Conceived for a performance at the Hollywood Bowl, **The Observatory** was inspired by her visit to another Los Angeles landmark, the Griffith Observatory. The extremes that she saw there, the infinity of the cosmos, the vista of the city below, and the scale of everyday life led her to compose the piece and explore, for the second time in her career, working with a full orchestra. *The Observatory* opens with loud chords that fragment into a repetitive riff for strings and piano. Those chords occasionally return but their journey through the ever-changing vortexes and orbits of orchestral sound – fluttering flutes, glittering woodwinds – finds them in an altered form as the piece ends. In her comments Shaw mentions that she has alluded to Strauss’ *Don Juan*, Bach’s *Brandenburg Concerto No. 3*, Sibelius’ *Symphony No. 2*, Brahms’ *Symphony No. 1*, and the arpeggiated chimes used to summon audiences to their seats at orchestra concerts at various points in the score.

Shaw had us looking at the universe from Griffith Observatory however **Mason Bates** welcomes us aboard the **Mothership** for a spin through the universe. Bates is a Grammy award-winning composer of symphonic music and a DJ of electronic dance music. He has worked as composer-in-residence at several prestigious American Orchestras and worked with conductors such as Riccardo Muti, Leonard Slatkin, Marin Alsop and Michael Tilson Thomas. It was Thomas who commissioned *Mothership* for his YouTube Symphony Orchestra, and it premiered at the Sydney Opera House in March of 2011. This unique orchestra was assembled through open auditions hosted by YouTube, the London Symphony Orchestra and several partners. Sparedheaded by Michael Tilson Thomas, it was launched on December 1, 2008 as the first online collaborative orchestra.

As the mothership hovers above, the orchestra pulses rapidly with a heart of techno. At several moments various soloists dock with the mothership, dropping in with solos both virtuosic and lyrical. The piece follows the form of a scherzo but while symphonic scherzos historically play with dance rhythms such as the waltz, *Mothership* looks to 21st Century dance music (such as techno) to enliven its journey.

“... he has a certain base side to his nature which likes coarseness, uncouthness, roughness. He flaunts his illiteracy, takes pride in his ignorance, mucks along anyhow, blindly believing in the infallibility of his genius. Yet he has flashes of talent which are, moreover, not devoid of originality.” – Tchaikovsky writing of **Modest Mussorgsky**.

Tchaikovsky’s opinion may seem a bit harsh, but he echoed the view held by much of the Russian musical community of the time. Mussorgsky was one of The Five, a circle of composers lead by Mily Balakirev — but as the others slid towards Romanticism, he was odd man out. What was to him a quest for “real” Russian music was seen by others as barbaric and jarring. That and his sad decline into the alcoholism that eventually killed him meant that many of his compositions went unfinished or unperformed in his lifetime. Until late in the 20th century his works were often performed in editions “fixed” by other composers to smooth over the bold, earthy vividness of his music. Mussorgsky’s 1874 **Pictures at an Exhibition** suite for piano, composed in memory of his close friend the artist Viktor Hartmann, was no exception and was published in an arrangement by Rimsky-Korsakov. Hartmann had been active in the struggle to define Russian art and the year after his death a major exhibition of his work was mounted in St Petersburg. Amongst the 400 works on display were two that Hartmann had given to Mussorgsky.

Working from a Rimsky-Korsakov piano transcription, **Maurice Ravel** produced a vividly descriptive orchestral visit to the exhibition. It begins with the trumpets announcing a striding promenade depicting the composer going into the exhibition. It reappears in several forms as he moves from room to room – sometimes with purpose at other times at a leisurely pace. Ravel did not deprive the music of Mussorgsky’s realistic muscle, bizarre imagery, or intensity, but rather heightened them using marvelous instrumentation: the scratching of the unborn chicks in the strings; the brass rumblings of the *Polish Oxcart*; the taunting wind chords and sassy string figures of the children in the *Tuileries Garden*. The piece ends with that promenade now clothed in the ceremonial pomp, priestly chants and bells of *The Golden Gate of Kyiv*.

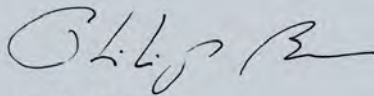
Message from Mayor and Council

On behalf of City Council, I am delighted to welcome you to Prince Edward Island Symphony Orchestra's (PEISO) 57th season, the first under the baton of Jaelem Bhate, PEISO's ninth Music Director.

In addition to four exceptional full orchestral performances, PEISO continues expanding beyond the concert hall, offering community outreach and audience engagement initiatives throughout the year. These initiatives celebrate our Island's diversity, push boundaries, and reach more ears, minds, and hearts than ever.

The City of Charlottetown is proud to support PEISO's activities again this year. Their inspired work enriches our economy and community, drawing us closer through the power of music.

Congratulations to the PEISO team, the PEI Symphony Society, the musicians, and everyone who makes these events possible.



Philip Brown
Mayor of Charlottetown

The logo for the City of Charlottetown. It features a stylized white bird or wing design above the word "CHARLOTTETOWN" in a bold, white, serif font.

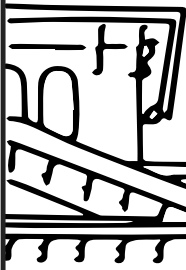
Music is a big part of what makes Prince Edward Island special – it brings us together, inspires us and enriches our lives. The PEI Symphony Orchestra plays a pivotal role in enhancing our community and complementing our cultural landscape through innovative and dynamic musical expression. By supporting and celebrating these performances, we contribute to the vibrancy of PEI. As a proud supporter, the Province wishes the PEI Symphony Orchestra another phenomenal season!



Hon. Cory Deagle
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