



## The Virtuoso Piano

September 30 & October 1 | 8 PM Centre In The Square, Kitchener

**Edwin Outwater**, conductor

**Evan Mitchell**, conductor \*

**André Laplante**, piano ^

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**Richard Wagner** (1813 - 1883) 11'  
*Overture to Der fliegende Holländer (The Flying Dutchman), WWV 63 \**

**Franz Liszt** (1811 - 1886) 19'  
Concerto No.1 in E-flat major for Piano & Orchestra, S.124 ^  
I. Allegro maestoso  
II. Quasi adagio - Allegretto vivace  
III. Allegro marziale animato

### Intermission

**Franz Liszt** (1811 - 1886) 21'  
Concerto No.2 in A major, for Piano & Orchestra, S.125 ^  
I. Adagio sostenuto assai - Allegro agitato assai  
II. Allegro moderato  
III. Allegro deciso - Marziale un poco meno allegro  
IV. Allegro animato

**Zoltán Kodály** (1882 - 1967) 15'  
*Galántai táncok (Dances of Galanta)*

*This concert is dedicated to the memory of former KWS 2nd Violin,  
Nancy Borusiewich (1961-2011)*





**Edwin Outwater**  
music director

One of North America's most creative, dynamic, and engaging conductors, Edwin Outwater is music director of the Kitchener-Waterloo Symphony in Ontario, Canada. Now in his fourth season, he has revitalized the orchestra and gained international attention for his innovative projects and brilliant performances. The orchestra's *Intersections* series has linked orchestral music to diverse musical genres and other creative disciplines. These programs include collaborations with composers Mason Bates, Gabriela Lena Frank, Nicole Lizeé and Nico Muhly, authors Daniel Handler and Daniel Levitin, rock musicians Dan Deacon and Richard Reed Parry, crossover musicians Gilles Apap and Time for Three, and a concert about Music & Food in collaboration with local chefs. Recent appearances include a TEDx Talk at Centre In The Square in Kitchener and as a conductor of the YouTube Symphony in Sydney, Australia, among others.

Mr. Outwater's recent highlights include debuts with the National Symphony of Washington D.C., the St. Louis Symphony, the Tokyo Metropolitan Orchestra, and the National Arts Centre Orchestra of Canada. In the United States, Mr. Outwater has conducted the New York and Los Angeles Philharmonic Orchestras, as well as the symphony orchestras of Chicago, San Francisco, Baltimore, Houston, Detroit, Seattle, and Indianapolis, and many others. In Canada, he has conducted the symphonies of Toronto, Calgary, Edmonton, Winnipeg, and Victoria. International appearances include the BBC National Orchestra of Wales, the New Zealand Symphony, the Adelaide Symphony, the Malmö Symphony, the Nordwestdeutsche Philharmonie, the Mexico City Philharmonic, the Orquesta Sinfonica de Xalapa, and the Hong Kong Sinfonietta. In 2009 he made

his professional opera debut with the San Francisco Opera conducting Verdi's *La Traviata*. That season, he also conducted the YouTube Symphony at Carnegie Hall with Michael Tilson Thomas and Tan Dun.

Edwin Outwater was Resident Conductor of the San Francisco Symphony from 2001-2006. While there, he worked closely with Michael Tilson Thomas, accompanied the orchestra on tour and conducted numerous concerts each season. He made his subscription debut in 2002 with Kurt Masur conducting Britten's *War Requiem*, and has collaborated with Yo-Yo Ma, Evelyn Glennie, and many others. On two occasions, Mr. Outwater stepped in for an ailing Michael Tilson Thomas, conducting performances of Stravinsky's complete *Pulcinella*, as well as works by Beethoven, Wagner and Cherubini. In July 2006 Mr. Outwater conducted the world premiere performance and recording of *The Composer is Dead*, by Nathaniel Stookey and Lemony Snicket which was recently released by HarperCollins. In 2008, his recording with the San Francisco Symphony of the music of Jerod Impichchaachaaha' Tate was released to wide acclaim. He returned to the San Francisco Symphony for subscription performances in the 2009-2010 season.

From 2001-2005 Mr. Outwater was Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra. During his tenure, he led the orchestra in all of their concerts as well as on tour to Europe in the summer of 2004. During the tour, the orchestra made its debut at Vienna's Musikverein, the Théâtre des Champs-Élysées in Paris, and returned to Amsterdam's Concertgebouw. Before joining the San Francisco Symphony, Mr. Outwater served as Resident Conductor and Associate Guest Conductor of the Florida Philharmonic. He has also held posts as Associate Conductor of the Festival-Institute at Round Top (a renowned music-training program based in Texas), Principal Conductor of the Adriatic Chamber Music Festival in Molise, Italy, and Assistant Conductor of the Tulsa Philharmonic.

Mr. Outwater's work in music education and community outreach has been widely acclaimed. In 2004 his education programs at the San Francisco Symphony were given the Leonard Bernstein award for excellence in educational programming, and his Chinese New Year Program was given the MET LIFE award for community outreach. In Kitchener-Waterloo Mr. Outwater

redesigned the orchestra's education series and initiated myriad community connections. At the San Francisco Symphony, he conducted Family Concerts, Adventures in Music performances, which are heard by more than 25,000 students from San Francisco schools each year, and Concerts for Kids, which serve students from throughout Northern California. In Florida, Mr. Outwater designed the Florida Philharmonic Family Series and its Music for Youth program, which was heard annually by more than 40,000 fifth-grade students in South Florida. He appears frequently with training orchestras and music festivals throughout the United States and across the world, served as music director of the Santa Barbara Youth Symphony, and has been on the faculties of the University of Tulsa, the Idyllwild Arts Academy, and the University of California, Santa Barbara.

A native of Santa Monica, California, Edwin Outwater attended Harvard University, graduating *cum laude* in 1993 with a degree in English literature. While at Harvard, he was music director of the Bach Society Orchestra, the Harvard Din and Tonics (an acclaimed a cappella group), and wrote the music for the 145th annual production of the Hasty Pudding Theatricals. He received his master's degree in conducting from UC Santa Barbara, where he studied with Heiichiro Ohyama, and Paul Polivinick. He also studied music theory and composition with John Stewart, Joel Feigin, and Leonard Stein.

[www.edwinoutwater.com](http://www.edwinoutwater.com) or follow Edwin on Twitter @eoutwater.

## **Evan Mitchell** conductor

Kitchener-Waterloo native Evan Mitchell is proving to be one of Canada's most innovative young conductors. He has recently finished his residency as the Assistant Conductor of the Vancouver Symphony, where he led the orchestra in more than one hundred concerts over a three year period. During this time he acted as a Canadian ambassador during an historic two week tour of China, Korea and Macau, served as an official consultant to the Vancouver Olympic Committee and Assistant Producer for the recording of the medal ceremony national anthems, and brought symphonic music to over one hundred and seventy five thousand



audience members, many of them children experiencing this music for the first time.

The winner of the Jean-Marie Beaudet award for orchestral conducting, Mr. Mitchell is comfortable with a wide variety of musical styles. Equally at home with symphonic masterworks, opera, contemporary repertoire and pops, Evan has drawn significant and consistent praise with his attention to detail, musical vision and innovative programming.

As an educator, Evan has taught extensively with students ranging from elementary ages to undergraduate level musicians. He is often called upon to adjudicate and coach of chamber music, and has been the guest principal conductor of the BC Music Educator's Conference Honour Ensemble, comprised of the brightest young musicians in the province. He has guest lectured to hundred of undergraduates, and has enjoyed repeat engagements as guest speaker for elementary and high school students.

In addition to his conducting endeavors, Evan is an award-winning percussionist both home and abroad. The 2005 winner of the Pioneer Leading Edge performance award, Evan has also won First Prize at the Werlde Musik Kontest in Kerkrade, Netherlands and was a top prizewinner in the 2008 TD Canada Trust Elora Music Festival Young Performers competition. His performance has been described as "awe-inspiring" and "wizardly," and he is the second person in history to have won the soloist competition with the Wilfrid Laurier Symphony two years in a row.

Evan studied conducting with Maestro Raffi Armenian, earning his Masters degree at the University of Toronto on full scholarship. He

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# biographies

has also studied with Helmuth Rilling in the inaugural Toronto Bach Festival, and has a continued partnership of over seven years with the National Academy Orchestra, Canada's largest Orchestral Music festival, of which he holds the title of "associate mentor" to the orchestral conducting and percussive apprentices.

A popular collaborator, Evan has also performed with such artists as Judy Collins, Pink Martini and Colin James, and has been a guest conductor at the Vancouver International Jazz Festival. Recent collaborative highlights include two featured performances conducting eight harp concertos at the World Harp Congress 2011, with soloists consisting of the principal harpists from the world's leading orchestras including Boston, Philadelphia, Houston and Dallas. Evan is thrilled to be at home in Kitchener-Waterloo, working closely with unquestionably one of Canada's finest orchestras!

## **André Laplante** piano

Over the last decade, Canadian pianist André Laplante has firmly established himself as one of the great romantic virtuosos. He garnered international attention after winning prizes at the Geneva and Sydney International Piano Competitions, then capturing the silver medal at the International Tchaikovsky Competition in Moscow. Critics have compared him with Ashkenazy, Horowitz and Rudolph Serkin, placing him in the elite circle of virtuoso pianists who do not hesitate to take risks.

In 2005, Mr. Laplante was honored to be named an Officer of the Order of Canada. His performance of Jacques Heu's Piano Concerto No. 2 for CBC Records won the 2004 Juno award for orchestral recordings, as well as the Western Canadian Music Award.

In recent years, Laplante has appeared as orchestral soloist with the Montréal and Chicago Symphony Orchestras, the Czech Philharmonic Orchestra at Carnegie Hall and the Kennedy Center, the Minnesota Orchestra conducted by Sir Neville Marriner, on tour in Europe with the Toronto Symphony under Andrew Davis and with the Royal Philharmonic under the baton of the late Sir Yehudi Menuhin during their extensive North American tour.



Recent seasons have also included a major concert tour of the People's Republic of China, recital tours of the Far East, Australia and North America, and appearances at major music festivals, including the Debussy Festival (France), Pecs Festival (Hungary), Orford Festival (Canada), Cascais Festival (Portugal), Salzburg Festival (Austria), Festival International de Lanaudière (Canada), International Summer Festival (Canada), Domaine Forget (Canada), and the TCU-Van Cliburn Institute (USA). Mr. Laplante performed with the Dewan Filharmonik Petronas in Malaysia as well as a critically acclaimed appearance with orchestra and quartet in an all French Festival with the Buffalo Philharmonic. He also appeared with the Columbus Symphony, National Arts Centre Orchestra of Ottawa and Club Musical de Québec, as well as performances with the Toronto, Québec, Winnipeg, Edmonton, Vancouver, Lexington, Pasadena and México City symphonies.

André Laplante has served as a juror of the Tchaikovsky International Piano Competition, the International Music Festival in Australia, the CBC National Competition (Canada's most prestigious), the Honens International Piano Competition, the William Kapell International Piano Competition and the Van Cliburn International Piano Competition for Outstanding Amateurs.

An active recording artist, André Laplante's releases on the Analekta label include works by Liszt (Félix 1995), Ravel and Rachmaninov, as well as an award winning Brahms album (Félix 1996). He has also recorded for CBC and Melodia. His recording of Tchaikovsky No. 1 with Joav Talmi and l'Orchestre Symphonique de Québec, was nominated for the 2001 Felix Award.

In 1999, Mr. Laplante received two Opus Awards for live performances: "Best Concert in Montréal" and "Best Concert in Québec Province."



**Richard Wagner** (1813-1883)

Overture: *The Flying Dutchman* (1841, rev. 1846, 1852, 1860)

The earliest Wagner opera to maintain a place in the repertoire is based on a tale of a cursed Dutch captain doomed to sail the seas until redeemed by the love of a woman. This woman is Senta and she provides Wagner with the theme of 'redemption through love' – a theme that will recur throughout subsequent operas. Wagner coloured the tale with first-hand experience of a nightmare three-week long sea voyage that he and his wife experienced while escaping creditors in Riga. At the beginning of his overture, Wagner's visceral evocation of a turbulent sea and raging storm underpins the horn calls of the Dutchman. Both musical themes remain key elements throughout the overture. They contrast with the melancholy of the English horn whose chorale-like theme is associated with Senta. This pastoral theme is transformed into the solemn yet joyous 'Redemption' motif with which the overture to Wagner's fourth opera ends.



**Franz Liszt**  
(1811-1886)

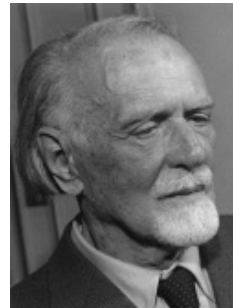
*Piano Concerto No. 1*,  
in E flat, S.124 (1835-56)

*Piano Concerto No. 2*,  
in A, S.125 (1839-61)

In Liszt's single-movement concertos, the piano conflicts and dominates more than in the classical concerto. The pianist becomes romantic hero, taking the piece by storm. From Schubert, Liszt borrowed the single-movement telescoped sonata structure, with constantly evolving, highly contrasted themes, all based on a single melody. From composer Henry Litolf, he derived the idea of the Concerto symphonique (the original title Liszt was to give to his A minor concerto), where the piano frequently elaborates the work's melodic ideas while the orchestra develops them more thoroughly. The main musical idea

underlying Liszt's E flat concerto is the terse and arresting fanfare we hear at the opening. In the first of many transformations, it is soon massaged into a lovely descending theme in dialogue with clarinet, then violins, and then cello. Then it is turned upside down as the muted slow movement begins, whimsically varied in the light-as-air scherzo and finally blazes forth as the basis of the martial finale.

Like the E flat concerto, Liszt's Second Piano Concerto was not to reach its final version for two decades. Its quiet opening is played smoothly and sweetly by the woodwinds – its simple yet striking sequence of chords provide the key that will unlock the entire work. The piano steals in, decorating the sequence with increasingly elaborate filigree. A metamorphosis of the opening chord sequence is underway. The music moves through tender nocturne and brilliant scherzo to martial finale, while the piano combines music of great beauty and subtlety with the requisite declaration of victory.



**Zoltán Kodály**  
(1882-1967)

*Dances of Galánta* (1933)

From the ages of three to ten, Kodály lived in the small Western Hungarian village of Galánta, now part of Slovakia. He grew up in a musical family and was intrigued by the folksongs that he heard the villagers sing. He vividly recalled a famous travelling gypsy band whose home was Galánta and whose exuberant music was to remain with him for the rest of his life. As a young man, Kodály travelled widely collecting and recording folksongs, painstakingly transcribing thousands of them into notation. They formed the backbone of his life's work and musical composition. Written for the Budapest Philharmonic in 1933, *Dances from Galánta* draws on Kodály's folksong heritage and the sounds and music of the gypsy band from the village where he spent "the happiest days of my childhood." Structurally he weaves five dances together, building them into a sort of virtuoso symphonic poem with a recurring theme - in the tradition of Liszt's Hungarian Rhapsodies.

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