BANGOR SYMPHONY ORCHESTRA

BLAZE AND BRILLIANCE

SEASON 131 | 2026–2027

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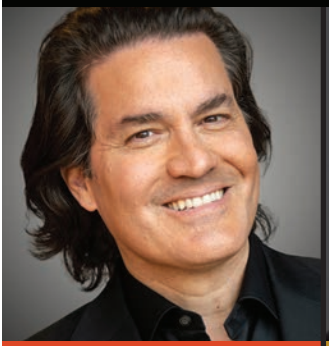

OCT 18, 2026 @ 3 PM

MASTERWORKS I

FORCE OF NATURE

ZUILL BAILEY, Cello

NOV 7, 2026 @ 7 PM
NOV 8, 2026 @ 1 PM

SPECIAL EVENT

GRACEFUL WARRIOR

GARY SINISE & The Lt. Dan Band

NOV 22, 2026 @ 3 PM

MASTERWORKS II

SYMPHONIC METAMORPHOSIS

HENRY KRAMER, Piano

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Lucas Richman

Music Director
& Conductor

"I am ever-appreciative to have been able to forge a life immersed in music: playing, conducting, composing, collaborating, teaching, and healing through music. There is still so much to be learned about and from the mysteries of this unique art form in its ability to touch audiences and artists alike as an instantly relatable language of instinctive communication."

— LUCAS RICHMAN

GRAMMY award-winning conductor **Lucas Richman** has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003–2015. Over the course of over four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Cleveland Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional, Israel Camerata Orchestra Jerusalem and the Zagreb Philharmonic.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman, and Frederica von Stade to James Taylor, Michael Jackson, Gloria Estefan, Matthew Morrison, Martin Short, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *The Manchurian Candidate*, *White Noise*, *Madame Web* and *Highest 2 Lowest*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, with the Bangor Symphony having premiered eleven of those works during his tenure. Recent premieres outside of Bangor include his *Concerto No. 2 for Violin: Legacy* with the Kalamazoo Symphony and the Vatican premiere of the chamber opera, *Blood&Breath*. For more information, visit **www.lucasrichman.com**.

Renia Shterenberg
Executive Director

Dear Friends,

Welcome to the Bangor Symphony Orchestra's 131st Season—*A Season of Blaze and Brilliance!* Thank you for joining us on a journey of exploration. From traditional favorites to new works, we are very excited to bring this music to you! This season we present five Masterworks concerts, a Veterans Day concert special with *Gary Sinise & The Lt. Dan Band*, *The Nutcracker*, and the epic *Star Wars: The Empire Strikes Back In Concert*. We also continue our Music & Wellness program, Bangor Symphony Youth Orchestras, Maine High School Concerto Competition, Young People's Concerts, and new this year—a Chamber Music Series at The Gracie Theatre on the campus of Husson University featuring our Masterworks guest artists with members of the BSO. You won't want to miss a beat!

About the Program Notes—*we're doing something new!*

You may notice that the program notes for this year's Masterworks series seem a little different from what you're used to. Like most orchestras, we've traditionally provided information about the history and form of each piece we perform, but this year we wanted to consider some of the bigger, deeper questions that our engagement with music raises. After all, if we take a step back, it can seem a little strange that some of us spend large amounts of our time listening to others painstakingly coax sounds out of recalcitrant wooden boxes and metal tubes!

> *What is it that we find so satisfying and valuable about music? How important is it to understand the history or form of a piece in order to properly appreciate it? Does it even make sense to talk of the proper appreciation of music?*

These quite general questions about music are philosophical questions, and in his notes for each program in this year's Masterworks series, Dr. Andrew Kania, Professor of Philosophy at Trinity University in San Antonio, Texas, will discuss a different philosophical question raised by the works on that program (in addition to providing some information on the works' history and form!). We hope you're as excited to embark on this philosophical journey as we are, and that you'll continue the discussion with one another...and with us!

I invite you to become more involved with our beloved orchestra, let's talk! My door is always open!

Andrew Kania is Professor of Philosophy at Trinity University in San Antonio, Texas. He is the author of *Philosophy of Western Music: A Contemporary Introduction* (Routledge, 2020), which was recently translated into Greek.

OCTOBER 18, 2026 | 3 pm

MASTERWORKS I

FORCE OF NATURE

LUCAS RICHMAN, CONDUCTOR
ZUILL BAILEY, CELLO

Peggy Stuart Coolidge
(1913–1981)

New England Autumn | 12′
I. Dawn Over the Mountain
II. Country Fair

Michael Daugherty
(b. 1954)

Tales of Hemingway for Cello & Orchestra | 29′
I. Big Two-Hearted River
II. For Whom the Bell Tolls
III. The Old Man and the Sea
IV. The Sun Also Rises

Zuill Bailey, ***cello***

INTERMISSION

Robert Schumann
(1810–1856)

Symphony No. 2, Op. 61, in C major | 38′
I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace
III. Adagio espressivo
IV. Allegro molto vivace

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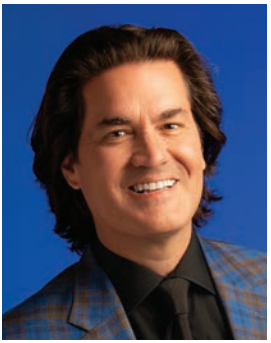


Zuill Bailey

Cello

Zuill Bailey is a GRAMMY Award-winning American cellist, artistic director, and music professor widely regarded as one of the premier cello soloists in the world. Known for his technical mastery, engaging stage personality, and rich tone, he performs on a rare 1693 Matteo Gofriller cello. Beyond the traditional concert hall, Bailey is a passionate advocate for classical music education and audience building, combining high-profile international performances with community outreach.

Over a career spanning more than 35 years, Bailey has performed with more than 200 symphony orchestras worldwide, in addition to recitals and chamber music appearances on major series and festivals internationally. His career has taken him throughout North America, Europe, Asia, Africa, Australia, and South America, with appearances at Carnegie Hall, the Kennedy Center, Walt Disney Concert Hall, Alice Tully Hall, and the Metropolitan Museum of Art. He has collaborated with many of the world's leading conductors and musicians, including Itzhak Perlman, Alan Gilbert, Neeme Järvi, Giancarlo Guerrero, Leon Fleisher, Jaime Laredo, Lynn Harrell, János Starker, and the Juilliard String Quartet.

Bailey is also one of classical music's most prolific recording artists, with more than 38 Billboard-charting recordings. His discography includes 25 cello concertos, two recordings of the Bach Cello Suites, and the complete works for cello and piano by Beethoven, Brahms, Britten, Barber, and Prokofiev. In 2017, he received the Grammy Award for Best Classical Instrumental Solo for Michael Daugherty's *Tales of Hemingway*, recorded live with the Nashville Symphony under Giancarlo Guerrero. His live recording of the Dvořák *Cello Concerto* with the Indianapolis Symphony is included in *The Penguin Guide*'s list of 1,000 great classical recordings, while *Gramophone* praised the performance as one that "sweeps the board."

New music has been an important part of Bailey's career. He has premiered and recorded numerous new works and concertos, collaborating with composers including Michael Abels, Michael Daugherty, Nico Muhly, Ellen Taaffe Zwilich, Roberto Sierra, Avner Dorman, Mark O'Connor, and Zhou Tian.

Bailey serves as Artistic Director of five American music festivals and concert series and is Director of the Center for Arts Entrepreneurship and Professor of Cello at the University of Texas at El Paso. He received degrees from the Peabody Conservatory and The Juilliard School, where his principal teachers included Loran Stephenson, Stephen Kates, and Joel Krosnick.

FORCE OF NATURE

A friend of mine has a souvenir from Paris—an ink drawing of the Eiffel Tower. Look closely, however, and you see that the drawing is made entirely of musical notation. This is one kind of musical picture, but on tonight's program we have another kind—or kinds. Yet the very idea of music representing something raises several philosophical questions about music, that is, quite general questions about the nature of music and our appreciation of it.

For starters, how can the sonic medium of music be used to represent things? You might think that just as a visual picture *looks like* its subject, a sonic picture would *sound like* its subject. But surprisingly few musical works picture their subjects in this way. One notable example is Arthur Honegger's *Pacific 231* (France, 1923), which sounds to most listeners like the locomotive it names starting up and racing off—though Honegger denied that the piece should be heard this way!

So how exactly is **Peggy Stuart Coolidge's *New England Autumn*** (USA, 1971) related to its subjects—"Dawn Over the Mountain" and a "Country Fair"? One promising answer is that the music is related to the *feeling* or *experience* of its subject. We might surmise that Coolidge was moved by the New England dawn and attempted to write music that would elicit that same feeling in listeners. One puzzling thing about this suggestion, though, is that the dawn seems to have fallen out of the picture (as it were!). Without the visual experience, how can a *feeling* be a *New-England-dawn feeling*? Perhaps this is precisely where the title comes in, though. Are we supposed to imagine seeing the dawn as we hear the music? Does it matter if we've never seen a New England dawn (let alone in the fall, over a mountain!)?

Likewise, does it matter if someone listening to **Michael Daugherty's** GRAMMY-award winning ***Tales of Hemingway*** (USA, 2015) hasn't read the stories that inspired it? The composer's program note provides a fascinatingly detailed account of the various ways in which he evokes, alludes, and responds to aspects of Ernest Hemingway's literary works:

> Twenty-five minutes in duration, my cello concerto is divided into four movements, which are inspired by one of Hemingway's short stories or novels:
>
> **I. BIG TWO-HEARTED RIVER** (1925, SENEY, MICHIGAN)
> In this story, Nick Adams is an emotionally scarred and disillusioned soldier from World War I who treks to Northern Michigan for a camping-fishing trip to try to regain control of his life. I have composed serene and passionate music that evokes a leitmotif in Hemingway's writing: his belief that one can be healed by the power of nature through exploring isolated outdoor terrains.
>
> **II. FOR WHOM THE BELL TOLLS** (1940, SPANISH CIVIL WAR)
> Hemingway tells the tale of the last three days in the life of Robert Jordan, an American teacher turned demolition expert who has joined the anti-fascist Loyalist guerrillas in Spain. Jordan accepts a suicide mission to blow up a

bridge only to fall in love with Maria, a young Spanish woman of the Loyalist guerrilla camp. The cello strums and plucks, leading the martyr's march to battle the Fascists and to Jordan's eventual death. As the chimes explode at the conclusion of the movement, the epitaph of the novel rings forth: "And therefore never send to know for whom the bell tolls; it tolls for thee."

III. THE OLD MAN AND THE SEA (1952, CUBA)
In Hemingway's Nobel Prize-winning novella, Santiago is a poor, old fisherman whose luck changes when he takes his small boat deep into the Gulf Stream. After an epic struggle, he catches a gigantic marlin, the largest fish of his career. As he makes the long journey home, sharks relentlessly attack his boat and devour the marlin. As a musical response, I have composed an elegy to the struggle of life and death between man and nature. The cello represents the old fisherman's journey as he searches for the truths of man's existence with dignity and grace.

IV. THE SUN ALSO RISES (1926, PAMPLONA, SPAIN)
The main character in this ground-breaking novel is Jake Barnes, bitter and wounded by war, living in Paris as an unhappy expatriate journalist. Aimless in life, he makes a journey to the Festival in Pamplona, Spain. Along the way, he is joined by other adrift souls of the "Lost Generation," such as Lady Brett, a promiscuous divorcée with whom Barnes was involved before the war. For the final movement of the concerto, I have created an exciting and dramatic sound world where I imagine Jake Barnes, his entourage (and Hemingway) in Pamplona at the Fiesta, watching the running of the bulls and reveling in the spectacle of the bullfights. We also hear musical illuminations of the novel's enigmatic epigraph, "the sun also ariseth, and the sun goeth down, and hasteth to the place where he arose."

In contrast with the other two works on this program, **Robert Schumann's *Symphony No. 2*** (Germany, 1847) seems to be an example of "pure" or "absolute" instrumental music, with no program (i.e., a text, image, or narrative intended to guide our listening). The standard musicological approach to such music is "formalist," that is, we should listen to the music for its large-scale structure: The first movement is in sonata form, with a slow introduction; the second movement is a scherzo with two trios, whose main theme is a transformation of material from the second theme of the first movement; and so on. However, while the work was highly esteemed in the 19th century, it fell out of favor in the 20th century, precisely because later critics argued that Schumann had mishandled the form of the last movement: The finale seems to start out as a kind of rondo but then morph into sonata form, with new themes replacing the original ones.

Musicologist Anthony Newcomb argues that the problem here is not with Schumann's music but with the formalist approach. In their obsession with formal analysis, he argues, musicologists forgot that Schumann and his contemporary critics were Romantics, who would have heard the symphony as a tale of the emotional journey of an individual from adversity to triumph. Heard in this way, the last movement

depicts a protagonist breaking free of the shackles of the past—and thus this seems to be program music after all. But this raises a question like those we asked about the first two works on tonight's program: If a listener doesn't hear the symphony as a psychological narrative, are they missing something important about it?

• • •

If you would like to read more about the ideas in this program note, I recommend Anthony Newcomb's essay "Once More 'Between Absolute and Program Music': Schumann's Second Symphony," and Peter Kivy's book, *Sound and Semblance: Reflections on Musical Representation*.

Concert Etiquette

WHEN TO CLAP

Check the program – Look at your printed program to see how many movements (sections) a piece has.

Wait for the end – Hold your applause until the entire multi-movement piece finishes. This allows you to hear the connection between movements (sections) as intended by the composer.

Watch the conductor – Wait until the conductor drops their arms, turns around to face the audience to begin applause. Quite often, the silence between movements and at the end of a work can be part of the overall emotional experience.

NOISE AND DEVICES

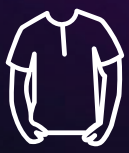
Silence phones – Turn off or completely mute your cell phones, watches, and electronic alarms.

No recording – Photos and video or audio recordings are strictly prohibited during the performance.

Stay quiet – Refrain from talking, whispering, singing, or humming while the orchestra is playing.

Manage coughs – Unwrap any cough drops before the music begins. If you must unwrap a candy during the music, do it quickly, not as a long drawn out affair. If you cannot stop coughing, please step outside the hall.

Children – If a young child in your party is unable to sit still or remain quiet, please take them to the lobby. The performance is livestreamed on the lobby monitors so you and your child can still enjoy the music and see the performance.



WHAT TO WEAR

Be comfortable – The Collins Center has no strict dress code, so feel free to dress comfortably. You will see people in everything from jeans and t-shirts to formal suits and evening gowns! Aim for clean, comfortable, smart-casual attire.

The Gracie Theatre

Bangor Symphony Orchestra | Chamber Music Series

Bangor Savings Bank

Chamber Music Series

with guest artists and musicians of the Bangor Symphony Orchestra

Oct 19, 2026

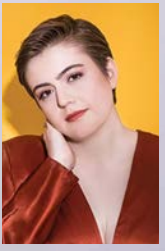
ZUILL BAILEY
CELLO

Feb 1, 2027

JULIAN RHEE
VIOLIN

Apr 22, 2027

NATALIA SANTALIZ
SOPRANO



ERIN WAGNER
MEZZO-SOPRANO

6:30 pm | The Gracie Theatre, Bangor

Tickets available at www.gracietheatre.com

PRE-CONCERT

VIP MEET & GREET WITH GARY SINISE

NOVEMBER 7, 2026 @ 5–6 pm

NOVEMBER 8, 2026 @ 11 am–12 pm

Each $75 ticket includes:

- Entrance to the VIP Event
- A complimentary advance copy of Graceful Warrior
- Personalized book signing by Gary Sinise
- Light refreshments provided; cash bar available

LIMITED NUMBER OF TICKETS AVAILABLE!

For tickets, call 207-581-2787

NOVEMBER 7, 2026 | 7 pm
NOVEMBER 8, 2026 | 1 pm

SPECIAL VETERANS DAY CONCERT

GRACEFUL WARRIOR

LUCAS RICHMAN, CONDUCTOR
GARY SINISE, NARRATOR
GARY SINISE & THE LT. DAN BAND

Traditional	**Star Spangled Banner**
Aaron Copland (1900–1990)	**Fanfare for the Common Man** | 3′
Lucas Richman (b. 1964)	**A Western Fanfare** | 3′
McCanna Anthony "Mac" Sinise (1990–2024)	**Resurrection and Revival Suite** | 16′ 1. Arctic Circles 2. Penguin Dance 3. The Veterans 4. Triumphant
Traditional	**Shenandoah** | 2′15″ **McCanna Anthony "Mac" Sinise,** ***harmonica***
Aaron Copland	**A Lincoln Portrait** | 14′ **Gary Sinise,** ***narrator***

INTERMISSION

Gary Sinise & The Lt. Dan Band

with the Bangor Symphony Orchestra

The Rise *arr. Oliver Schnee*
Quasi Love
Ride Like the Wind *arr. Chris Walden**
Jump *arr. Daryl McKenzie*
Hero *arr. Michael Moricz*
Angel's Theme *arr. Oliver Schnee*
Eyes of Marigold *arr. Jordan Lehning*
Walk Before You Run
Sweet Caroline *arr. Michael Moricz*
Don't Stop Believin' *arr. Chris Eastburn***
Ain't No Mountain High Enough *arr. Jim Kessler*
God Bless the USA *arr. Jim Kessler*

Lead Sponsor
GARY SINISE FOUNDATION

Gold Sponsor
Karen Foxwell

** The performance of this orchestration of "Ride Like the Wind" was made possible by special permission from Christopher Cross.*

*** The orchestration of "Don't Stop Believin'" is dedicated to the Sinise family and donated by Chris Eastburn in honor of their love and memory of Mac.*

Gary Sinise

Actor, Producer, Activist, Author, Philanthropist & Humanitarian

"While we can never do enough to show gratitude to our nation's defenders, veterans, first responders, and the families that serve alongside them, we can always do a little more."

— GARY SINISE

Gary Sinise's distinguished career in film, television, theater and philanthropy spans across five decades, marked by a deep commitment to storytelling, service, and purpose. His journey began in 1974 when, at just 18 years old, he co-founded Chicago's *Steppenwolf Theatre Company*, which has become recognized as one of the premier theater companies in the world.

Sinise is best known for his iconic portrayal of wounded Vietnam War veteran Lt. Dan Taylor in the award-winning film *Forrest Gump* that brought him widespread acclaim and deepened his connections within the military community. Sinise earned Academy Award, Golden Globe, and Screen Actors Guild nominations and was recognized with the National Board of Review Award and the Disabled American Veterans National Commanders Award for Best Supporting Actor. His extensive film credits include *Apollo 13*, *Ransom*, *The Green Mile*, *Snake Eyes*, *Of Mice and Men*, *Mission to Mars*, *The Human Stain*, *I Still Believe*, and *Joe Bell*.

On television, for nine seasons Sinise starred as Detective Mac Taylor on *CSI: NY*, symbolizing his support, affinity, and appreciation for first responders. Recent television work also includes *Criminal Minds: Beyond Borders* and the Netflix series *13 Reasons Why*. He has narrated numerous documentaries including *When We Left Earth: The NASA Missions*, *World War II in HD*, and most recently *The Heroism and Resilience of 9/11*, for the 25th anniversary of the attack on our country. With multiple award nominations to his credit, Sinise is an Emmy, Golden Globe, and two-time Screen Actors Guild Award winner for his performances in *Truman* and *George Wallace*.

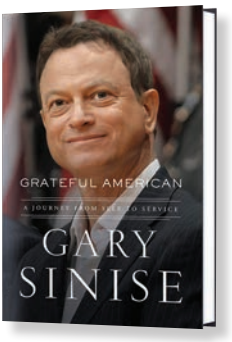
For more than 40 years, Sinise has been a dedicated advocate for America's service members, veterans, and their families. Inspired by his own family of service from WWI through Afghanistan, Sinise's support began in the early 1980s, working with Vietnam veterans in his local Chicago area, before the role of Lt. Dan Taylor in *Forrest Gump* would cement Gary's legacy as an advocate for those who have courageously served our country. After the attacks of September 11, 2001, his commitment grew into a lifelong mission of service.

In 2011, Sinise founded the GARY SINISE FOUNDATION, with a mission to serve our country by honoring our nation's defenders, veterans, first responders, their families, and those in need. The FOUNDATION provides critical support including building specially adapted mortgage-free smart homes for our nation's most severely wounded heroes, providing equipment grants to fire and police departments around the country, educating the next generation through trips to the National WWII Museum, National Medal of Honor Museum, Flight 93 Memorial, 9/11 Memorial &

Museum, and the Pentagon, supporting the families of our fallen through community programming, hosting free concerts with *Gary Sinise & the Lt. Dan Band,* which for nearly 25 years has been uplifting our veterans, first responders, families of our fallen heroes and much more.

In recognition of his humanitarian work, Sinise has received numerous distinguished honors, including the Presidential Citizens Medal, the Spirit of Hope Award from the Department of Defense, the Ellis Island Medal of Honor, and the Sylvanus Thayer Award from the West Point Association of Graduates. He has also been named an Honorary Marine, an Honorary Chief Petty Officer of the U.S. Navy, and an honorary Battalion Chief from the Fire Department of New York. Sinise is also involved with organizations, including the Congressional Medal of Honor Society.

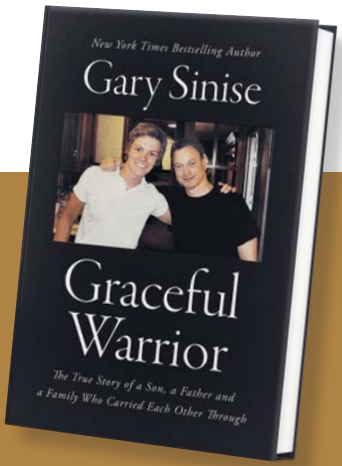
In 2019, his autobiography, *Grateful American: A Journey from Self to Service*, became a New York Times bestseller, sharing the story of his personal transformation and lifelong commitment to serving others.



Sinise recently produced *Resurrection & Revival Parts 2 and 3*, continuing to bring to life the music of his late son, Mac Sinise—projects that honor Mac's creativity and their shared passion for supporting our nation's heroes through the mission of the GARY SINISE FOUNDATION. Mac had finished recording his first album *Resurrection & Revival* prior to his passing in January 2024.

His upcoming book, *Graceful Warrior: The True Story of a Son, a Father and a Family Who Carried Each Other Through* honors Mac and his own family's journey of healing, which will be released on November 10, 2026, on what would have been Mac's 36th birthday.

Gary Sinise's enduring legacy is one of gratitude, service, and action—continuing to inspire a nation to come together in support of those who serve, sacrifice and defend our freedoms. For more information, visit **www.garysinisefoundation.org**.



GET YOURS BEFORE IT'S AVAILABLE IN STORES!

Advance copies of *Graceful Warrior* will be available for purchase in the lobby during this special event. All proceeds help further the GARY SINISE FOUNDATION's mission of "serving our nation by honoring our defenders,veterans, first responders, their families, and those in need."

NOVEMBER 22, 2026 | 3 pm

MASTERWORKS II

SYMPHONIC METAMORPHOSIS

LUCAS RICHMAN, CONDUCTOR
HENRY KRAMER, PIANO

Carl Maria von Weber
(1786–1826)

Der Freischütz Overture | 10′

Ludwig van Beethoven
(1770–1827)

Piano Concerto No. 2, Op. 19, in Bb major | 28′
I. Allegro con brio
II.Adagio
III. Rondo: Molto allegro

Henry Kramer, ***piano***

INTERMISSION

J.S. Bach (1685–1750)
arr. Sir Edward Elgar (1857–1934)

Fantasia and Fugue | 9′

Paul Hindemith
(1895–1963)

Symphonic Metamorphosis of Themes by Carl Maria von Weber | 21′
I. Allegro
II. Turandot: Scherzo
III. Andantino
IV. March

Concert Sponsor

Terri & Ted Piotrowski

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Henry Kramer

Piano

Praised by *The Cleveland Classical Review* for his "astonishingly confident technique" and *The New York Times* for "thrilling [and] triumphant" performances, pianist **Henry Kramer** is developing a reputation as a musician of rare sensitivity who combines stylish programming with insightful and exuberant interpretations. Kramer garnered international recognition with a Second Prize win in the Queen Elisabeth Competition in Brussels and the Honens International Piano Competition, followed by a 2019 Avery Fisher Career Grant by Lincoln Center.

Kramer began playing piano at the relatively late age of 11 in his hometown of Cape Elizabeth, Maine. One day, he found himself entranced by the sound of film melodies as a friend played them on the piano, inspiring him to teach himself on his family's old upright. His parents enrolled him in lessons shortly thereafter, and within weeks, he was playing Chopin and Mozart.

A versatile performer, Kramer has been featured as soloist with orchestras around the world, including the Bilkent Symphony Orchestra, Belgian National Orchestra, Shanghai Philharmonic Orchestra, Hartford Symphony, Indianapolis Symphony and the Calgary Philharmonic Orchestras, among many others, collaborating with conductors such as Marin Alsop, Gerard Schwarz, Stéphane Denève, Jan Pascal Tortelier and Hans Graf. Recent orchestral engagements include performances with the Baton Rouge Symphony, Hartford Symphony, Chamber Orchestra of Philadelphia, Sequoia Symphony, Columbus (GA) Symphony, and Windham Festival Chamber Orchestra.

Recent recital appearances include performances at Carnegie Hall, Bargemusic, Newport Classical, the Phillips Collection, Ravinia, Northwestern University's Winter Chamber Music Festival, Hilton Head's Bravo! Piano Festival, The Seattle Series, Western Washington University, Vancouver Chamber Music Society, Toronto's Koerner Hall, and Cecilia Concerts in Halifax. Following debuts last season at Parlance Chamber Concerts, Portland Ovations, Montreal's Salle Bourgie, and a solo recital presented by the American Piano Association in New York City, Kramer's 2026–27 recital highlights include performances at Cal Performances, 92NY, UNCSA, the London School of Economics, Cobbe Collection at Hatchlands Park in England, as well as renewed collaborations with the Borromeo String Quartet at Maverick Concerts and Gretna Music. Kramer has performed "stunning" solo recital debuts, including at Alice Tully Hall as the recipient of the Juilliard School's William Petschek Award, as well as at Amsterdam's Concertgebouw. At his Philadelphia debut, Peter Dobrin of The Philadelphia Inquirer remarked, "the 31-year-old pianist personalized interpretations to such a degree that works emerged anew. He is a big personality."

His love for the chamber music repertoire began early in his studies while a young teenager. A sought-after collaborator, Kramer's 2026 summer festival appearances included La Jolla Music Society's *Summerfest*, and the Adamant, Kingston, Norfolk, and Portland Chamber Music Festivals. Other recent summer festivals include the

Anchorage, Bay Chamber, Lakes Area, Rockport, and Vivo music festivals. Kramer has also appeared with the Mainly Mozart Festival, the Mostly Mozart Festival, and Chamber Music Society of Lincoln Center. His recording with violinist Jiyoon Lee on the Champs Hill label received four stars from BBC Music Magazine. Kramer also has noteworthy collaborations with violist Matthew Lipman on Cedille Records and with violinist Stella Chen on Apple Music. Kramer has also performed alongside Emmanuel Pahud, the Calidore and Pacifica Quartets, Miriam Fried, as well as members of the Berlin Philharmonic and Orchestra of St. Luke's.

Teaching ranks among his greatest joys. In the fall of 2022, Kramer joined the music faculty of Université de Montréal. Previously, he served as the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University in Columbus, Georgia. Throughout his multifaceted career, he also held positions at Smith College and the University of Missouri Kansas City Conservatory of Dance and Music. He is also on the Artist Faculty at Le Domaine Forget de Charlevoix.

Kramer graduated from the Juilliard School, where he worked with Julian Martin and Robert McDonald. He received his Doctorate of Musical Arts from the Yale School of Music under the guidance of Boris Berman. His teachers trace a pedagogical lineage extending back to Beethoven, Chopin and Busoni. Kramer is a Steinway Artist.

Program Notes written by Dr. Andrew Kania

Symphonic Metamorphosis

Today we will hear several quite different musical works—or will we? We will hear a *performance* of the *Freischütz Overture*, for instance, but a performance is different from the work it is of. The performance begins and ends at particular times, but the overture itself "began" back in the 19th century, when Weber composed it, and presumably it has existed since then, even when it was not being performed. And while today's performance will have a particular length, thanks to the interpretive choices of the musicians, the work itself doesn't have a particular length. It somehow *allows for* performances of different lengths. This room for interpretive variety is part of what makes musical works so richly rewarding, but it raises several philosophical puzzles. For instance: how can you *hear* something that doesn't have a particular length (or particular tempo, dynamics, etc.)? In response to puzzles like these, philosophers have spilt a lot of ink discussing what kind of thing a musical work could possibly be. I will leave that quite general question for you to ponder. Today's program raises further philosophical questions about the relationships between a work and its performances and between different musical works—namely, an original work and some other version of it.

Carl Maria von Weber's *Der Freischütz Overture* (Germany, 1821) is related to *Der Freischütz* (generally considered the first German Romantic opera) in a fairly straightforward way—it's *part of* the opera (the first part!). But a performance of the overture doesn't feel like an incomplete performance of the opera, since, as with many overtures, Weber intended that it work as a stand-alone piece of concert music. Indeed, he conducted the overture on a concert tour to drum up interest in the opera

before its première. The overture thus serves a double function, a bit like a hit single from a rock album. It works by itself, in a concert setting, but it also contributes to an organic whole in performances of the entire opera. Like many overtures, this one features several themes from the opera, ordered to tell a compressed version of its story of good triumphing over evil. So, in a sense, the overture is a version of the entire opera—the opera recast in sonata-allegro form.

Ludwig van Beethoven's *Piano Concerto No. 2* (Bonn & Vienna, 1801) was actually composed before his *Piano Concerto No. 1*. (The titles reflect the works' order of publication.) In fact, it is arguably Beethoven's first large-scale work for orchestra. This explains its much more Classical feel (think Mozart) than Beethoven's most famous Romantic works (think … well, Beethoven!). It also explains the work's long gestation. Beethoven began composing it in the late 1780s, began performing it in the early 1790s, and continued to revise it until its publication in 1801. Remarkably, the concerto had several completely different third movements. The one we now think of as the third movement was added around 1795, replacing a movement that was newly composed just a year or two earlier than that. This replaced movement is still played as a separate work (the Rondo in B♭, WoO 6), but the even-earlier third movements are lost. So, in a sense, what we hear today is not just one performance of this concerto, featuring the interpretation of these particular musicians, but a performance of just one version of the concerto.

Today's performance also differs from performances in Beethoven's day in that the solo part is played on a modern grand piano, that is, a "pianoforte." This is a somewhat different instrument from the "fortepianos" with which Beethoven was familiar, having a warmer, more sustained tone and a more consistent tone across its (smaller) range. Because of these differences, some musicologists and philosophers argue that performances like today's are really performances of a kind of arrangement of Beethoven's work. But the issues here are tricky. On the one hand, Beethoven wrote this concerto with a particular kind of instrument and thus sound in mind. On the other hand, as a professional pianist, he was well aware that the piano was a piece of musical technology, undergoing constant development, and he embraced the possibilities of newer versions of the instrument. Anyway, should contemporary performers be constrained by how Beethoven thought of this composition? He couldn't stop tinkering with it himself, and once he published it, didn't he in a certain sense gift it to the on-going practice of performative interpretation?

That there are limits to performative interpretation is illustrated by the next work: English composer **Sir Edward Elgar's 1922 arrangement of J. S. Bach's *Fantasia and Fugue in C minor*** (BWV 537). The fact that the work is always listed as Elgar's *arrangement* or *transcription* of Bach's work suggests that performances of it are not simply performances of Bach's work. While the work is typically characterized as "for organ," Bach may not have raised an eyebrow over a performance on a harpsichord. So perhaps it would be more accurate to consider it "for keyboard." But the symphony orchestra is obviously not a keyboard, hence the advertisement of this version as an arrangement. Such arrangements often function to make the work available to different performers and audiences, but they are also vehicles for composers to explore existing works, bringing out certain aspects in a way that may be impossible with the work's original instrumentation. For instance, Elgar's doubling of some lines with instruments such as glockenspiel, and his use of untuned percussion such as

tambourine and snare drum, emphasize the importance in Elgar's view of certain melodic lines and rhythms in Bach's composition. In a way then, Elgar's arrangement is a kind of meta-interpretation of Bach's work: It embodies a way that Elgar understood Bach's work, but in turn allows for further performative interpretations by each orchestra that takes it on. So when we listen to today's performance, do we hear two musical works—both Bach's and Elgar's?

Interestingly enough, if history had gone a little differently, we would also be hearing some Richard Strauss in this work! Elgar originally proposed to Strauss that they collaborate on the arrangement, with Strauss orchestrating the *Fantasia* and Elgar the *Fugue*. But when Strauss failed to keep his end of the bargain, Elgar completed the work himself.

Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943) was also the outcome of a failed collaboration. In 1940, choreographer Léonide Massine suggested that Hindemith orchestrate some works of Weber for a new ballet. But Massine was taken aback by the changes Hindemith wrought on Weber's music, and Hindemith decided he didn't much care for Massine's choreography, so Hindemith developed his arrangements into the concert work we hear today.

The title indicates that Hindemith is going even further than Elgar did in transforming his source material. In this case, that material is four rather obscure piano pieces by Weber, apparently chosen in part because they all appeared in a book of duets that Hindemith would play with his wife. The orchestration is Hindemith's own, of course, but he also radically changes Weber's harmonies and adds new countermelodies. On the other hand, the basic structure of each piece is more or less preserved, as are Weber's melodies—making Hindemith's title potentially misleading. He has not metamorphosed Weber's themes themselves, but rather put them in such a different harmonic and timbral context that we hear them in a completely new light. Still, while Elgar's arrangement is clearly identifiable as Bach refracted through Elgar's late-Romantic sensibility, it is doubtful that anyone unfamiliar with Hindemith's source material would hear Weber in the *Symphonic Metamorphosis*.

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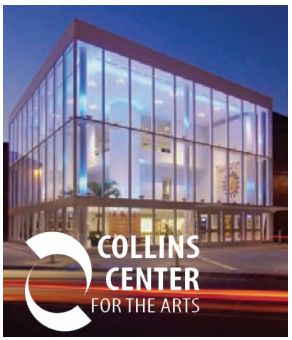

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BANGOR SYMPHONY YOUTH ORCHESTRAS

Fall Concert

Dec 6, 2026
@ 4 pm

Peakes Auditorium
Bangor High School

bangorsymphony.com/bsyo

BANGOR SYMPHONY ORCHESTRA 2027 MAINE HIGH SCHOOL CONCERTO COMPETITION

IMPORTANT DATES	JAN 11	JAN 22	FEB 20	MAY 23 + 24
	Applications Due	Applicants Notified	Public Audition Recital	Winner Rehearses & Performs with BSO

APPLICATION AND INFORMATION AT: www.bangorsymphony.org/education/concerto-competition

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JAN 31, 2027 @ 3 PM

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NOBLE SPLENDOR

JULIAN RHEE, Violin

W.A. Mozart
Lucas Richman
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Franz Schubert

MAR 14, 2027 @ 3 PM

MASTERWORKS IV

ORCHESTRA UNLEASHED

MONI JASMINE GUO, Composer

Dmitri Shostakovich
Moni Jasmine Guo
Aram Khachaturian
Béla Bartók

APR 25, 2027 @ 3 PM

MASTERWORKS V

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ERIN WAGNER, Mezzo-Soprano

Leonard Bernstein
Gustav Mahler

with the University of Maine Singers & Oratorio Society

Tickets & information: **www.bangorsymphony.org**