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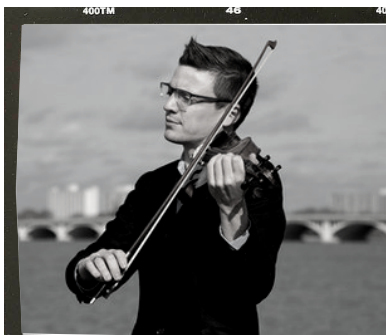
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PROFILE

MUSIC DIRECTOR



Born in Beirut, Lebanon, Fouad Fakhouri hails from a musical family whose roots go back four generations. He holds a Doctor of Musical Arts in Composition from the University of North Texas, and a Master of Music in Orchestral Conducting, as well as a Master of Music in Composition/Theory from the Pennsylvania State University. He earned his Bachelor of Music in Theory and Composition from West Texas A & M University.

With over two decades of international credits as a conductor and composer, Fakhouri is committed to actively engaging with audiences through powerful artistic experiences. Known for his “musical accuracy” and “emotional intensity,” his performances have been celebrated for their broad, dynamic, and powerful interpretations, which go beyond the score to capture both the essence and spirit of the music. In June 2016, after a year and a half long international search, Fakhouri was named Music Director of the Saginaw Bay Symphony Orchestra in Michigan. From 2004 – 2016 Fakhouri served as Music Director and Conductor of the Fayetteville Symphony Orchestra (North Carolina). In 2009 he was appointed Principal Guest Conductor of the Greensboro Symphony Orchestra (North Carolina) and was also Music Director and Conductor of the Greensboro Symphony Youth Orchestra where he led the orchestra on its first international tour to Austria and Germany.

Among his many recent international guest-conducting appearances are the Lebanese Philharmonic Orchestra (Lebanon), Cairo Symphony Orchestra (Egypt), and the Bulgarian Symphony Orchestra (Sophia, Bulgaria). In addition to conducting, Fakhouri is an active composer of a multitude of symphonic, chamber, choral, and solo music. His works have been premiered and performed by the English Chamber Orchestra (UK), the Bulgarian Symphony Orchestra, the Mediterranean Orchestra (Italy), and the Philadelphia Youth Orchestra to name a few.

In December 2014 in recognition of “his impressive career achievements, phenomenal leadership of the Fayetteville Symphony Orchestra (FSO), and dedication to music and the community” Methodist University (NC) bestowed upon him an Honorary Doctorate of Humane Letters. In March 2016 he was inducted into the Fayetteville (NC) Music Hall of Fame and in April 2016, upon the completion of a highly successful 11-season tenure with the FSO, individual donors honored him with establishing “The Fouad K. Fakhouri Endowment for Artistic Excellence” – a \$1.1 million fund. Fakhouri resides in New York City with his wife Diane Lavelle, an advertising executive, and their daughter Isabella.



PROFILE

GUEST ARTIST ELIOT HEATON



Eliot was a double major at Oberlin College and Conservatory, earning degrees in History and in violin performance, the latter with Professor Marilyn McDonald. He later received his Master of Music degree from the Indiana University Jacobs School of Music, studying violin with Professor Kevork Mardirossian and completing an outside area specialty in jazz studies. When he's not playing the violin, Eliot enjoys reading, tennis, and spending time with his wife and their two cats.

Violinist Eliot Heaton is the current Concertmaster of the Michigan Opera Theatre, Des Moines Metro Opera, and the Saginaw Bay Symphony Orchestra. He previously served as Concertmaster of the Terre Haute Symphony and Oberlin Symphony orchestras and has played as guest Concertmaster with the Lansing Symphony, Fort Wayne Philharmonic, and the Columbus Indiana Philharmonic.

Eliot has appeared as a soloist with a number of orchestras throughout the midwest, performing a wide variety of concertos from the nineteenth, twentieth, and twenty-first centuries. He also performs regularly on a number of chamber series, including Chamber Soloists of Detroit, the Scarab Club, New Music Detroit, the Geneva Music Festival, and Manchester Summer Chamber Music Festival.





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SAGINAW BAY SYMPHONY ORCHESTRA

Temple Theatre

Saturday, January 29, 2022, at 8:00 p.m.

Fouad Fakhouri, conductor

Eliot Heaton, violin

SBSO Premiere

Fouad Fakhouri
(b. 1972)

KRUPA (world premiere)

Aram Khachaturian
(1903-1978)

Concerto for Violin and Orchestra

I. Allegro con fermezza

II. Andante sostenuto

III. Allegro vivace

INTERMISSION

Cesar Franck
(1822-1890)

Symphonie in D Minor

I. Lento – Allegro non troppo

II. Allegretto

III. Allegro non troppo



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Program Notes

KRUPA

PROGRAM NOTE by Maestro Fouad Fakhouri, the composer

Eugene Krupa is considered by many as the drummer who ushered the modern-day drum set and elevated the role of the drummer from simply playing accompanying rhythms to becoming a solo instrumentalist on par with any member of the band. His energy and flare during his "Sing Sing Sing" performance with the Benny Goodman Band are considered a milestone in the world of drumming. As a young boy, when I first heard a recording of his "Sing Sing Sing" performance, I was mesmerized by the energy, the savage drive, and the raw jungle-like feeling behind his rhythmic patterns. KRUPA is an homage to the style of the late drummer. In KRUPA the performer playing the drum set performs his part in the manner of the famed drummer and attempts to capture the essence of his playing and showmanship against the backdrop of the full orchestra.

Aram Khachaturian, Violin Concerto

Aram Khachaturian (1903-1978) was a Soviet Armenian composer who incorporated elements of Armenian folk music into his compositions. He grew up in Tbilisi, then moved to Moscow in 1921 to study biology. Subsequently, he studied musical composition, orchestration, and harmony at the Moscow Conservatory, and in 1932 he became a member of the Composers' Union. His musical style fits well into the Soviet doctrine of Socialist Realism, being tuneful, upbeat, and easily accessible. Among his musical friends was the violin virtuoso David Oistrakh (1908-1974), who advised Khachaturian about technical aspects of the Violin Concerto, then gave the premiere in 1940 and continued to champion it throughout his career. The concerto is dedicated to Oistrakh.

The Violin Concerto is traditional in many ways, with three movements (fast, slow, fast), sonata form in the first, and a large orchestra including English horn, various percussion instruments, and harp. Like many Romantic multi-movement works, themes from the earlier movements return in the finale, making the concerto cyclic. The most unusual element for listeners used to classical music is the use of folk scales, both melodically (many solo violin scale passages make them easy to identify) and harmonically. Khachaturian said that elements of his harmonic style derived from the tuning of folk instruments and their overtones, which resulted in harmonies being built from 2nds, 4ths, and 5ths, rather than the 3rds of major and minor chords.

The first movement is built around two contrasting themes, the first an energetic repetitive solo violin melody that fits the tempo marking Allegro, con fermezzo (fast and firmly). Repetitive figures can be heard throughout the work, and are derived from folk music, where a lot of fast notes repeat so that the overall movement (gradually rising for example) happens much more slowly.

The second theme introduces another folk element, that of ornamentation that gives the impression of improvisation. The tempo slows, the mood is relaxed, and rhythms are more flexible. In the development these two themes are combined before leading into a long cadenza for the soloist, then an abbreviated return of the two main themes and an energetic coda. The second movement opens with low emerging bassoons with low strings playing sul ponticello (bowing very near the bridge for a scratchy sound), leading to a slow waltz accompaniment. The solo violin plays in regular phrases with seemingly casual ornamentation of the melody and is accompanied by a reduced orchestra, often only strings. Even when the music is at its most intense it rarely feels urgent. There is a notable change of texture when the violas take on the solo line, with all violins silent. The soloist re-enters muted and the music whispers to an end.

The finale begins vigorously, like an extremely energetic dance, and repeated phrases are common. Themes from the slow movement (with a vigorous rhythm underpinning the slower ornamental melody) and the first movement return as the music drives towards a forceful finish.

Franck, Symphony in D Minor

César Franck (1822-1890) was born in Liège, now in Belgium, then spent most of his life in France after the family moved to Paris in 1835. At the Paris Conservatoire he studied piano, organ, counterpoint, and composition. He then made his living as a church organist, was famous for his improvisations, composed mainly church music, and acquired a group of devoted students. In 1872 he became a professor of organ at the Conservatoire, and his compositions became increasingly successful, winning various awards. He composed his only symphony between 1886 and 1888; it was first performed in 1889 at the Paris Conservatoire. Other compositions from the last decade of his life include the popular Violin Sonata (often arranged for other instruments), the Piano Quintet, and the Symphonic Variations.

The Symphony in D Minor has some untraditional aspects, which perhaps accounted for the unenthusiastic reception at its premiere. It is in three movements rather than the usual four, with the second substituting for both the slow movement and scherzo usually in symphonies. Franck also used a "motto" theme, a short motive of three notes that is modified in various ways throughout the symphony. This makes the symphony cyclic as it ties all the movements together with the same motif. Another way he achieves that close connection is by revisiting themes from the first two movements in the finale.

In traditional symphonies, the slow introduction of a first movement is independent of the sonata-form fast movement, but here Franck integrates his into the overall sonata form. It is heard three times, twice at the beginning (with a brief fast section in between) then it returns a third time as the beginning of the recapitulation, matching what happened at the beginning. The motto begins both the slow introduction and the fast section. While Franck's harmonies are chromatic chords typical of the late Romantic period, his key choices are not. He takes the music through some unexpected keys, for instance, F minor when the listener expects D minor near the beginning, and even more surprisingly, E-flat minor at the start of the allegro in the recapitulation, which would also traditionally be D minor.

The most important thematic elements in the first movement are the motto figure and a later melody that oscillates around a single pitch so that it feels very stable and is also singable. Both melodies are material for the development section. A new feature in the recapitulation section is the use of canon, in which some instruments copy what others have just played, like singing around. The recapitulation begins fortissimo with the motto in canon between high and low brass, and the coda takes this further to fff with the motto in canon again, to end the movement in D major.

The slow movement is now famous for its English horn solo, although at the time of the first performance the choice of the instrument came under criticism. In hindsight, it is one of the solos that has given the instrument its reputation as having a Romantic tone color. Some five years later Antonín Dvořák wrote an even better known English horn solo in his Symphony From the New World, which cemented its Romantic reputation. In Franck's slow movement the English horn plays a flowing melody accompanied by pizzicato strings and harp. It is heard many times, sometimes with a countermelody, sometimes without, with varied accompaniments, most often very sustained but also in a detached style. Other significant melodic interest comes from a scalar motive with uneven rhythms.

The finale in D major bursts in with a syncopated catchy tune in cellos and bassoons which incorporates the motto. The English horn melody from the slow movement returns along with material from the first movement. Eventually, the derivation of the syncopated tune from the oscillating melody is made clear, and the work ends with the full orchestra playing fortissimo.

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STANDING *INNOVATION*



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TOYOTA
CHEVROLET

PORTRAITS
September 11 & 12

Present Laughter
Sept 24-26 & Oct 1-3

TEN NOVEMBER
November 5-7 & 12-14

cole in your stocking
December 2-4

A TUNA CHRISTMAS
December 10-12 & 17-19

ONE SLIGHT HITCH
February 4-6 & 11-13

THE EXONERATED
February 18 & 19, 2022

DETROIT '67
March 11-13 & 18-20

FOLLIES
April 22-24 & April 29 - May 1

Bay City Players

<p>MURDER ON THE ORIENT EXPRESS BY AGATHA CHRISTIE BY BEN LUNDIN</p> <p>October 1-3 & 8-10, 2021</p>	<p>ELE THE MUSICAL WITH 10 ORIGINAL SONGS AND 10 NEW SONGS</p> <p>December 3-5 & 10-12, 2021</p>	<p>CLUB WHO'S COMING TO DINNER BY TONY MURDER WITH 10 ORIGINAL SONGS AND 10 NEW SONGS</p> <p>February 4-6 & 11-13, 2022</p>	<p>P&B PIT & BALCONY THEATRE</p>
<p>MYTHOLOGY OLYMPIAN BY BEN LUNDIN</p> <p>March 25-27 & April 1-3, 2022</p>	<p>BARE BY BEN LUNDIN</p> <p>May 13-15 & 20-22, 2022</p>	<p>A FUNNY THING HAPPENED ON THE WAY TO THE PSYCHOLOGICAL UNCLUB BY BEN LUNDIN</p> <p>June 23-25, 2022</p>	<p>SEASON 90 The Longest Short of It</p>

989.754.6587
PitAndBalconyTheatre.com



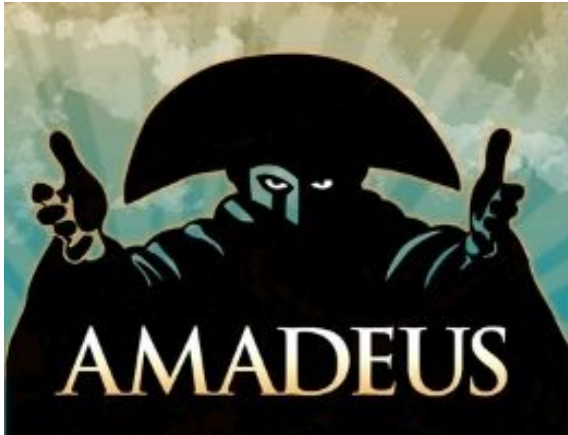
A&D HOME HEALTH CARE

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Saginaw MI 48603



FORDNEY CLUB

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971 Midland Road
Saginaw MI 48638




SAGINAW BAY SYMPHONY ORCHESTRA

Saturday, April 2, 2022
8:00 PM
Temple Theatre

Saginaw Valley State University Choir - Kevin Simons, Conductor
 Pit and Balcony Theatre - Todd Thomas, Director

AMADEUS

 SAGINAW BAY SYMPHONY ORCHESTRA



 SAGINAW BAY SYMPHONY ORCHESTRA
 FOUNDED 1980, MUSIC DIRECTOR

ENIGMATIC
SHOSTAKOVICH

FEATURING GUEST ARTIST
 CELLIST JULIAN SCHWARTZ

SATURDAY, MAY 9, 2022
8:00PM | TEMPLE THEATRE



 SAGINAW BAY SYMPHONY ORCHESTRA

MUSIC UNDER THE STARS

Featuring SBSO Strings

Saturday, February 19, 2022
4:30, 6:30 & 8:00 PM
Delta College Planetarium, Downtown Bay City