

46th Annual Season
2018 – 2019

BAINBRIDGE
SYMPHONY ORCHESTRA
WITH MUSIC DIRECTOR & CONDUCTOR MARIO ALEJANDRO TORRES

presents

MUSES

featuring

Cyndia Sieden, soprano

Saturday, February 16, 2019 @ 7:30 p.m.
Sunday, February 17, 2019 @ 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island



BAINBRIDGE SYMPHONY ORCHESTRA

MUSIC DIRECTOR & CONDUCTOR MARIO ALEJANDRO TORRES

Podium sponsored by *Chris & Cameron Snow, George & Margaret Sterling, and Andrew & Helen Ulitsky*

FIRST VIOLIN

Pat Strange, Concertmaster (on leave)

Virginia H. Davison

Emily Acri, Guest Concertmaster

Justine Jeanotte, assistant
concertmaster

Elinor Ringland

Brittany Davidson

Hannah Lee

Kathie Peron

Tom Monk

In honor of Alfred Koumans

DeeAnn Sisley

SECOND VIOLIN

Larry Telles, principal

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George Sale

Stockton & Janice Forrest

Dan Brown

Kathie Peron

Marina Correa

Sarah Hall

Karissa Ramirez

VIOLA

Anne Burns, principal

Carolyn Miller

Joseph & Rayne Lacko

Tamara Meredith

In honor of Meryl Hubbard

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Christine Edwards

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In honor of Lynda Marr

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Arlayne Eseman (on leave)

Art Verharen & Karen Conoley

Pam Harlan

Josy Koumans

Sandy Kienholz

Stephanie Schmidt

Peggy Thurston

CELLO, CONTINUED

Honorary Chair in Memory of

Leeanna Glasby – *The Cello Section*

STRING BASS

Janet Elias, principal

Lewis & Nancy Mandell

Jane Christensen

Derick Polk

FLUTE

Edgard Hernandez, co-principal

Ken Sins & Betty Hoffmann-Sins

Erin Happenny, co-principal (on leave)

Joan Walters

Colin Babcock, acting co-principal

Chloe Upshaw

OBOE

Amy Duerr-Day, principal

In memory of Dick Baker

Jackie Skeweris, English horn

CLARINET

Patricia Beasley, principal

Chris & Arlayne Eseman

Bienvenido Yangco

BASSOON

Stefan Lang, principal

Grant & Barbara Winther

Alex Orlovski

Denise Harris

FRENCH HORN

Valerie Behling, principal

Bob Borquist

Nicole Hessner

Amy Orr

Chris & Arlayne Eseman

Mary Ellen Rose-Witt

TRUMPET

Darryl Forney, principal

Ken Sins & Betty Hoffmann-Sins

Kevin Slota

TROMBONE

Michael Ramirez, principal

Chris & Arlayne Eseman

Bud Parker

Lynn & Benay Nordby

Nick Bischoff, bass trombone

TUBA

Jas Linford, principal

Bob & Carolyn Tull

TIMPANI

Susan Tolley, principal (on leave)

Alex & Meredith Mirkow

Gabriela Garza

Art Whitson

PERCUSSION

Malinda Griffin, principal

Grant & Barbara Winther

Malcolm West

In honor of Alfred Koumans

Heather Paden

Emerson Wahl

HARP

Jennifer Burlingame

In memory of Barbara Winther

GUEST ARTIST

Cyndia Sieden

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- Section string players are listed in alphabetical order

- BSO Chair Society Sponsors are denoted by italics

JOIN THE BSO CHAIR SOCIETY!

Please join us in thanking the members of the BSO Chair Society and consider becoming a member yourself. Formed in 2015, the society lends vital support to the Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that these volunteer musicians contribute to this thriving organization.

THE PROGRAM

Vocalise Sergei Rachmaninoff (1873 – 1943)

Four Songs, Op. 27 Richard Strauss (1864 – 1949)

1. Ruhe, meine Seele! – Rest, my soul!
2. Cäcilie – Cecilia
3. Heimliche Aufforderung – The Lover’s Pledge
4. Morgen! – Tomorrow!

Cyndia Sieden, soprano

~ intermission ~

Scheherazade, Op. 35 Nikolai Rimsky-Korsakov (1844 – 1908)

1. Largo e maestoso – Allegro non troppo
“The Sea and Sinbad’s Ship”
2. Lento - Andantino – Allegro molto – Vivace scherzando – Moderato assai – Allegro molto
“The Story of the Kalendar Prince”
3. Andantino quasi allegretto
“The Young Prince and Princess”
4. Allegro molto – Lento – Vivo – Spiritoso – Allegro non troppo maestoso
“Festival at Baghdad. The Sea. The ship breaks up against a cliff surmounted by a bronze horseman.
Conclusion.”

Amelia Kaiser, live painter

ABOUT THE BAINBRIDGE SYMPHONY ORCHESTRA

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island’s population was less than 13,000. Today, the Symphony serves a musically rich role in our community, uniting artists spanning generations and myriad talents who share their love of music and learn from each other. Thank you for joining us to listen and celebrate the orchestra’s thriving contribution to the arts on Bainbridge Island this season!

BSO MEMBER SPOTLIGHT JENNIFER BURLINGAME

Instrument: Harp | Member since 2005

Jennifer is a beloved local 2nd grade teacher who enjoys knitting, traveling, reading, and music – especially opera – in her free time. Jennifer grew up on Bainbridge island, and her favorite music to play is the harp part for the musical *The Fantasticks*.



OPEN DOORS PROGRAM

Free and reduced-cost tickets to most events are available to community members in need through our partner Helpline House thanks to a grant from the Mabee Family Foundation.

MUSIC DIRECTOR & CONDUCTOR MARIO ALEJANDRO TORRES



Mario Alejandro Torres is a conductor, teacher, and performer native to San Pedro Sula, Honduras. Currently based in Seattle, Washington, Mr. Torres made his Benaroya Hall conducting debut in collaboration with Maestros Ludovic Morlot and David Alexander Rahbee in an exciting concert with the University of Washington Symphony Orchestra. For the past two years, he has served in a conducting fellowship with the Seattle Symphony, assisting Maestro Morlot in collaboration with artists such as Hilary Hahn and John Luther Adams. As the Music Director of Poulsbo Community Orchestra, he has brought a new and exciting sound to the ensemble. Outside of the United States, he has conducted performances with the Eddy Snijders Orchestra in Paramaribo, Suriname, and in his hometown with the professional Chamber Orchestra of San Pedro Sula, and Victoriano Lopez School of Music Choir.

PROGRAM NOTES BY MARIO ALEJANDRO TORRES

RACHMANINOFF: *Vocalise* Op. 34, No. 14
Sergei Rachmaninoff
Born: April 1, 1873 in Oneg, Russia
Died: March 28, 1943 in Beverly Hills, California

When we think of Rachmaninoff, we immediately associate him with magnificent piano concertos, great symphonies, and monumental symphonic poems. Nevertheless, he also composed frequently for solo voice from the early stages of his career. *Vocalise* is the last of 14 songs from Rachmaninoff's Opus 34. In this set of songs, Rachmaninoff set music to poems written by some of Russia's great authors, including Alessandro Pushkin, Konstantin Balmont, and Yakov Polonsky.

Vocalise is unlike any of them, simply because it has no text. Rachmaninoff imagined this song to be performed like a Bach aria. The song's success relies entirely on the beauty and passion contained in the melodic line.

This song is dedicated to Antonina Nezhdanova, a soprano that frequently collaborated with Rachmaninoff, and in 1912 he composed *Vocalise* for her. Antonina questioned why the song had no words, to which Rachmaninoff replied: "What need is there of words, when you will be able to convey everything better and more expressively by your voice and interpretation than anyone could with words?"

Due to its textless nature, *Vocalise* has been arranged for numerous other instrumental combinations. The one being performed today is Rachmaninoff's orchestral version. In this version the violins adopt the important task of delivering the delightful melody that was originally intended for a soprano.

STRAUSS: Four Songs Op. 27

Ruhe, meine Seele! • *Cäcilie*
Heimliche Aufforderung • *Morgen*
Richard Strauss

Born: June 11, 1864 in Munich, Germany
Died: September 8, 1949 in Garmisch-Partenkirchen, Germany

Strauss married his muse, soprano Pauline de Ahna, in September of 1894. Their marriage, a devoted but tempestuous one, is something not every great composer can relate to. Her voice was the source of inspiration for the several dozens of songs Strauss composed during his life time. It is not a surprise that he grouped four of his best songs as a wedding gift for the love of his life.

Ruhe, meine Seele! (*Rest, my Soul!*) is based on a poem by the German writer Karl Henckell. This poem expresses a deep internal struggle and the need to calm one's spirit in difficult times. *Cäcilie* (*Cecily*) comes from a love poem written by Heinrich Hart for his own wife; the recurrent yearning phrase "Wenn du es wüßtest" (if you only knew) set the deeply romantic tone of the poem. The next two songs are both based on poems by John Henry Mackey. *Heimliche Aufforderung* (*Secret Invitation*) describes a secret plan for two lovers to meet in the garden during a social gathering. Lastly,

Morgen! (Tomorrow!) acknowledges the peacefulness of nature and the enduring comfort of two souls in love.

RIMSKY-KORSAKOV: Scheherazade, Op. 35

Nicolai Rimsky-Korsakov

Born: March 18, 1844 in Tikhvin, Russia

Died: June 21, 1908 in Liubensk, Russia

Scheherazade is an orchestral suite inspired by the collection of Middle Eastern and Indian tales known as *The Thousand and One Nights*. These stories detail the intrepid Scheherazade's diversion of the Sultan Shahryar's plans to kill her after a single night of matrimony (as he did with all his other wives). She employs a chain of cliff-hanger tales, one every night, to captivate and win over the sultan.

Rimsky-Korsakov's suite was composed in the summer of 1888, with the composer himself conducting the premiere on November 3 in Saint Petersburg. Although generally considered programmatic, no specific movement bears intentional relation to any of the Arabian Nights; the titles were added later by Rimsky-Korsakov's student, Anatoly Lyadov. The composer did, however, intend two programmatic elements: the respective themes of the Sultan and Scheherazade, which are heard in succession at the outset of the work.

"The Sea and Sinbad's Ship" opens with the Sultan's deep, unison, fortissimo motif followed by an enchanting violin solo, representing Scheherazade. An undulating ostinato (repeated gesture), reminiscent of the ocean and played by the cellos, accompanies a broad, sweeping melody in the violins. After a great climax is reached, expressive solos in the winds, horn, and cello pose questions ultimately answered by the solo violin. Rimsky Korsakov's service in the Russian navy undoubtedly gave him peculiar inspiration for this music.

The solo violin intones a new story for "The Tale of the Kalendar Prince." The main motif of the movement is played by the solo bassoon, over resonant drones played by the double basses. This melody passes through stages of exoticism, excitement, and eventually heroics, as the strings fiercely punctuate double stops leading into the movement's coda. A tranquil summary of the tale is

followed by an accelerando and brilliant fortissimo ending.

"The Young Prince and Princess," the piece's center of tenderness, opens with a song-like, simple melody (likely the longest complete melody in the piece), which cleverly contains hints of Scheherazade's theme. This is not the extremely psychological love that usually translates – in 19th-century orchestral music – into very slow; instead, it flows at all times and conveys a variety of emotions. The entire movement is simple and innocent, and even playfully scherzando in its middle section and its conclusion.

The finale, "Festival in Baghdad," begins with a vivacious, agitated depiction of the Sultan and Scheherazade. Her last word on the solo violinist's open E string pulls us into spirited festival music. Here, Rimsky-Korsakov gives us strong imagery: tambourine, doubled flutes in their low register, and sounds in accompanying instruments faintly reminiscent of guitars. As this frenetic dancing loses control in its climactic moments, the sea theme is brought back majestically and in full splendor. Scheherazade will not let the tranquil ending of the first movement have the last word, and she interrupts with a final reminder of herself in the solo violin. As she rests on her final high note, a melancholy, mysterious portrayal of the Sultan sings underneath. The work ends on the same brilliant, peaceful chord that closed the first movement.

CYNDIA SIEDEN, SOPRANO



American soprano Cyndia Sieden moves easily among the Baroque, classical, romantic and contemporary repertoires to worldwide acclaim. In addition, her performances and recordings of his works affirm her status as one of the sovereign Mozart

interpreters of the present day.

Highlights of 2011 included performances in Morton Feldman's monodrama *Neither* for New York City Opera, Ariadne in Wolfgang Rihm's *Dionysos* at the

Netherlands Opera and Soprano I in Luigi Nono's *Prometeo* at the Salzburg and Berlin Festivals. In contrast to these knotty modern works, she returned to Blondchen in Mozart's *Abduction* with Frans Brügggen and the Orchestra of the 18th Century at the Concertgebouw in Amsterdam, and on tour throughout Holland.

Sieden has starred at most of the world's great opera houses, including the Munich Bayerische Staatsoper, the New York Met, Paris's Opéra Bastille, the Wiener Staatsoper, Barcelona's Gran Teatre de Liceu, Brussels's La Monnaie, and London's Covent Garden and English National, as well as in Beijing and Australia. Her highly-praised Metropolitan Opera debut was as Berg's *Lulu*, and her success quickly led to reengagement in 2008 for *Die Zauberflöt's* Queen of the Night, one of her signature roles. She has sung with many of the most renowned symphony orchestras in the world, including the Royal Concertgebouw Orchestra, the Los Angeles Philharmonic, the Cleveland Orchestra, the Atlanta Symphony, the Chicago Symphony Orchestra, the London Symphony Orchestra, and at New York's Mostly Mozart Festival.

AMELIA KAISER, PAINTER



Amelia Kaiser is an artist based in Tacoma, Washington who studied Studio Arts at Pacific Lutheran University. Her diversity is her greatest creative strength – working in watercolor, pen and ink, and acrylic paint to produce commissions, original works, live paintings, murals and more.

The focus of Amelia's work is story-telling. She aims to leverage the ability of art to transport the viewer to a certain moment in time (real or fictional) or engage them in a particular emotion, and seeks to tell stories of individuals and communities in unexpected ways.

Amelia finds special joy in creating commissioned pieces that commemorate milestones in her clients' lives – be that a graduation, the birth or death of a loved one, wedding, anniversary, etc. She believes all moments in life are sacred and worthy of recognition.

Amelia looks forward to bringing a visual representation of *Scheherazade* to life, in concert with BSO's beautiful musical rendition. She'll work with acrylic paint on birch wood panels, lending a natural texture to the painting that will suit the subject – a rendezvous in a sultan's palace chamber, overlooking the sea. She says, "My intent is to paint a diptych, completing one panel per performance – the first featuring Scheherazade and the second the Sultan, enchanted by her storytelling. My strokes will be quick and gestural, with strong colors and bold contrast to allow the audience to easily see my progress as I work." The finished works will be available to purchase.

HONORING LEEANNA GLASBY



Cellist and BSO member Leeanna Glasby had joy inside her, and she shared it happily with whomever she was with. She was calm and smart and funny, and she loved playing the cello well. She continued rehearsing with our cello group almost to the end.

We cellists loved to sit next to her. Whoever got to be Leeanna's stand partner felt they were the lucky one that concert. She inspired us with her determination and her desire to make beautiful music.

Beyond that, she showed us how to be strong in the most difficult circumstances. In the darkness, Leeanna always managed to find light.

We miss her deeply!

– BSO Cello Section



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