

45<sup>th</sup> Annual Season  
2017 – 2018

# BAINBRIDGE SYMPHONY ORCHESTRA

WITH MUSIC DIRECTOR FINALIST BOBBY COLLINS

presents

## “Tchaikovsky Symphony No. 4”

featuring

Rachell Ellen Wong, violin

Friday, June 1, 2018 @ 7:30 p.m.  
Sunday, June 3, 2018 @ 3:00 p.m.

Bainbridge Performing Arts  
200 Madison Avenue North, Bainbridge Island



# BAINBRIDGE SYMPHONY ORCHESTRA

Bobby Collins, Music Director Finalist

Podium sponsored by *Chris & Cameron Snow and George & Margaret Sterling*

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## FIRST VIOLIN

Pat Strange, Concertmaster  
*Joan Walters*  
Justine Jeanotte, assistant  
concertmaster  
*In memory of Zoya Mussienko*  
Hannah Lee  
*Elinor Ringland*  
Tom Monk  
*Virginia H. Davison*  
Meta Newlin  
*Kathie Peron-Matthews*  
Pete Wiggins  
*Kathie Peron-Matthews*

## SECOND VIOLIN

Larry Telles, principal  
*Fred & Wilene Grimm*  
DeeAnn Sisley  
*Mary Lou Knox*  
*Kathie Peron-Matthews*  
Dan Brown  
*Kathie Peron-Matthews*  
Sara Hall  
*Kathie Peron-Matthews*  
Kathie Peron-Matthews  
*Judy Anderson*  
*Vallery Durling*  
*Kathleen LaBelle*  
George Sale (on leave)  
*Kathie Peron-Matthews*

## VIOLA

Anne Burns, principal  
*Carolyn Miller*  
Kathy Connelly  
*John & Hilda Wiens*  
Alessandra Barrett  
Virginia Richter  
*In memory of Louis S. Wallace*  
Jenny Weaver (on leave)  
*Larry & Omie Kerr*

## CELLO

Priscilla Jones, principal (on leave)  
*Malinda Cox*  
*Cello Mania*  
Arlayne Eseman, acting principal  
*Art Verharen & Karen Conoley*  
*Cello Mania*  
Christine Edwards  
*Cello Mania*

## CELLO, Continued

Barbara Deppe  
*Cello Mania*  
Peggy Thurston  
*Cello Mania*

## BASS

Janet Elias, principal  
*Lewis & Nancy Mandell*  
Derick Polk  
Jane Christen

## FLUTE

Edgard Hernandez, co-principal  
*Kenneth Sins & Betty Hoffmann-  
Sins*  
Erin Happenny, co-principal  
Chloe Upshaw

## OBOE

Amy Duerr-Day, principal  
*Virginia H. Davison*  
Alicia Moriarty  
Laura Goben, English horn

## CLARINET

Patricia Beasley, principal  
*Chris & Arlayne Eseman*  
Howie O'Brien  
Beverly Setzer, bass clarinet

## BASSOON

Judy Lawrence, principal (on leave)  
*Grant & Barbara Winther*  
Julian Banbury, acting principal  
Alex Orłowski  
*Denise Harris*

## FRENCH HORN

Casey Cheever, guest principal  
*Bob Borquist*  
Nikki Hessner  
*Jay Piper*  
Amy Orr  
*Chris & Arlayne Eseman*  
Carey LaMothe  
*Jay Piper*

## TRUMPET

Cori Smith, principal  
*Kenneth Sins & Betty Hoffmann-  
Sins*  
Laura Ehli

## TROMBONE

Michael Ramirez, guest principal  
*Chris & Arlayne Eseman*  
Kevin Nguyen  
Nick Bischoff, bass trombone

## TUBA

Jas Linford, principal

## TIMPANI

Susan Tolley, principal (on leave)  
*Meredith & Alex Mirkow*  
Malcolm West, acting principal

## PERCUSSION

Meg Tolley, principal  
*Grant & Barbara Winther*  
Malinda Griffin  
Ian Steiner  
Art Whitson

## HARP

Jennifer Burlingame, principal (on  
leave)  
*Monte and Dee Ann McKeehan*

## PIANO/CELESTE

Mary Foster Grant

## GUEST ARTISTS

*George & Margaret Sterling*

## GENERAL MANAGER

Larry Telles

## STAGE MANAGER

Dan Brown

\* 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

Violin Concerto No. 1, op. 77 .....Dmitri Shostakovich (1906 – 1975)

- I. Nocturne
- II. Scherzo
- III. Passacaglia
- IV. Burlesca

Rachell Ellen Wong, Violin

### ...intermission...

Symphony No. 4 in F minor, op. 36..... Pyotr Ilyich Tchaikovsky (1840 – 1893)

- I. Andante sostenuto – Moderato con anima
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato Ostinato
- IV. Finale

## BOBBY COLLINS, MUSIC DIRECTOR FINALIST

Bobby Collins has conducted a variety of ensembles including symphony, chamber, and pit orchestras, as well as contemporary music ensembles ranging from beginning to professional level. He currently serves as Music Director and Co-Founder of The Sound Ensemble, an innovative contemporary music collaborative in Seattle, and Conducting Assistant to Music Director Sarah Ioannides at Symphony Tacoma. Recent awards include the Legh Burns Conducting Fellowship for the Pacific Northwest Conducting Institute as well as being named one of the 2017-18 Conducting Fellows for Allentown Symphony Orchestra. Bobby is active regionally and has appeared in performance with groups such as Saratoga Orchestra, Rainier Symphony, Cascade Symphony, Thalia Symphony, and Inverted Space Ensemble. He is uniquely gifted at crafting engrossing concerts to enrich and entertain diverse audiences.



It has been an honor and a joy to return to the Bainbridge Symphony Orchestra as a Music Director Finalist. While playing French horn with the group a few years ago, I was impressed not only by the music making but by the sense of family within the orchestra. In returning as a conductor, I have come to believe that the BSO is a microcosm of the entire Bainbridge Island community. Your support for the arts and for local talent is a joy to observe and is a precious commodity.

Thank you for joining us today. I hope that our performance of this magnificent music will enrich your lives and be a reminder of the goodness and greatness for which we all strive. – Bobby Collins

## PROGRAM NOTES

### Violin Concerto No. 1, Op. 77

Composed: 1948 | Premiered: 1955

By Dmitri Shostakovich

Born: September 25, 1906 | St. Petersburg, Russia

Died: August 9, 1975 | Moscow, Russia

#### Program Note by Bobby Collins:

Much of Shostakovich's music sheds light on the tragedies and atrocities that he observed, for which he was repeatedly reprimanded by the Soviet government. His choice to continue writing a piece of absolute music (music without a story) – exactly the type of music for which he came under scrutiny during one of these periods of examination – demonstrates significant courage and willingness to quietly defy the government.

When the concerto was finished, Shostakovich wrote to his friend David Oistrakh saying "...I don't think it should be performed just now. Let's wait for better times." Indeed, the premiere didn't occur until 1955, two years after the death of Stalin.

The first movement is a meditative experience. One can imagine walking alongside the composer through the streets of Moscow, reflecting on the world around, both beautiful and grotesque.

The second movement is a wild ride that has challenged soloists and orchestras since its first performance. Listen for the first break-neck theme that is presented by the flute and bass clarinet. The first section gives way to a slightly slower tune, presented by the soloist with plucking strings and crisp notes in the winds. This new theme is handed around and builds until it becomes a romping tune. All of these themes swirl back around, crashing into one another until the movement comes to a glorious, if chaotic, end.

The third movement is a Passacaglia, which means it has one seventeen-measure theme that is repeated, as the rest of the orchestra and soloist develop the music. See if you can count the nine repetitions of the theme as it is passed around the orchestra. It was this movement that was being composed while the composer was under governmental review. In it you can hear the solemnity of the proceedings paired with the beauty of the soul and ideals of Shostakovich.

After the magnificent cadenza, the final movement begins. The energetic tune dances madly through the xylophone and woodwinds, followed by a playful theme in the solo violin. As the orchestra and soloist dance in and around each other, listen for a quotation from the Passacaglia that signals a transition into the final section of the piece. Growing and accelerating, the music builds to a triumphant end.

### Symphony No. 4 in F minor, Op. 3

Composed: 1878

By Pyotr Ilyich Tchaikovsky

Born: May 7, 1840 | Viatka, Russia

Died: November 18, 1893 | St. Petersburg, Russia

#### Program Note from the composer:

"The introduction is the germ, the leading idea of the whole work.

This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless... This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams?

O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on.

How fair! How remotely now is heard the first theme of the Allegro! (Fate) Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. Here is happiness!

It is but a dream, Fate awakens us roughly.

So all in life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us...

The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by... There are

moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited...Suddenly memory calls up the picture of a tipsy peasant and street song. From afar come the sounds of a military band...

The fourth movement...A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are!...And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible."

## OUR SUPPORTERS

BPA and BSO extend special thanks to Media Sponsor **Classical KING FM 98.1**, Community Sponsor **Carly's Rolling Bay Café**, and "Youth in Music Initiative" Sponsor **Wicklund Dental**. BSO is especially grateful to the members of the **BSO Choir Society** and is enduringly grateful to those who have generously dedicated their time, energy, funds, and audience support to this volunteer organization. We're also grateful to BPA's 2017 – 2018 Season Sponsors & Supporters **Bainbridge Island Ace Hardware**, **Bainbridge Island Magazine**, **Rotary Club of Bainbridge Island**, and **Town & Country Market**. BPA is supported, in part, by the **Bainbridge Community Foundation**, the **City of Bainbridge Island**, and **One Call for All**.

Bainbridge Performing Arts is pleased to offer an "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 grants from BCF, the **Mabee Family Foundation**, and the **Alder Fund** at the **Bainbridge Community Foundation**.

## RACHELL ELLEN WONG, VIOLIN



Violinist Rachell Ellen Wong is at home both with the modern and the baroque violin. She has soloed with orchestras across the US and abroad. Recent concerts include a tour with the New Zealand String Quartet, performing Alexander Ekman's ballet *Cacti* with the Royal New

Zealand Ballet, and recitals with world renowned pianists Anton Nel and Byron Schenkman. She has won numerous prizes in international and national competitions, including the Grand Prizes in the 52<sup>nd</sup> Sorantin International Young Artist Competition, and the 2013 International Crescendo Music Awards. Recent music festivals include the Ashkenasi/Kirshbaum Chamber Seminar, Tafelmusik Baroque Institutes, Sarasota Music Festival, London Masterclasses, and the Starling-Delay Violin Symposium. Rachell is a Kovner Fellow in the Historical Performance program at The Juilliard School. She received her Masters of Music from the Jacobs School of Music. She lives in New York, NY.

## 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!

# SAVE THE DATE NOVEMBER 2, 2018 for NEW BEGINNINGS



Bridges, a newly-formed string orchestra, will perform its debut concert program on November 2 at BPA. Violinist and founder Pat Strange leads the 13-member conductor-less ensemble made up of musicians from the Bainbridge Island community.

“New Beginnings” will feature music by composers who differ in nationality, style, and time period, yet they are united in their love for the string orchestra sound. Featured composers include Janacek, Nielsen, Khachaturian, Part, Gardel, and Whitacre.

Admission is by donation;  
**Proceeds will benefit the Bainbridge Symphony Orchestra.**

## BSO MEMBER SPOTLIGHT

### Kathie Peron

Instrument: Violin | Joined the BSO in 2005



Kathie Peron (pictured) has played second violin with BSO since 2005 and has given an enormous amount of time to the role of librarian. She’s a retired elementary school orchestra teacher who grew up in Sacramento, CA but moved to the Northwest when she retired in 2004. She

enjoys floral arranging and needlework and loves virtually every kind of classical music. “Coming from a musical family, I followed in my dad’s footsteps and taught K-8 Orchestra in the Sacramento City Schools for 35 years.”

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Orchestra on its  
2017-2018 Season

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