

44<sup>th</sup> Annual Season  
2016 – 2017

**BAINBRIDGE**  
**SYMPHONY ORCHESTRA**  
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

# The British are Coming!

featuring

Cristina Valdés, piano

Saturday, November 12, 2016, 7:30 p.m.  
Sunday, November 13, 2016, 3:00 p.m.

Bainbridge Performing Arts  
200 Madison Avenue North, Bainbridge Island



**BAINBRIDGE**  
Community Foundation  
*Inspiring Philanthropy*



## THE PROGRAM

Crown Imperial.....	William Walton
	1902-1983
Piano Concerto in C major .....	Ralph Vaughan Williams
Toccata: Allegro moderato –	1872-1958
Romanza: Lento –	
Fuga chromatica con finale alla tedesca: Allegro	

Cristina Valdés, piano

...intermission...

Enigma Variations, op. 36.....	Edward Elgar
Enigma: Andante	1857-1934
Var. I. “C.A.E.” L’istesso tempo	
II. “H.D.S. – P.” Allegro	
III. “R.B.T.” Allegretto	
IV. “W.M.B.” Allegro di molto	
V. “R.P.A.” Moderato	
VI. “Ysobel” Andantino	
VII. “Troyte” Presto	
VIII. “W.N.” Alegretto	
IX. “Nimrod” Moderato	
X. “Dorabella – Intermezzo” Allegretto	
XI. “G.R.S.” Allegro di molto	
XII. “B.G.N.” Andante	
XIII. “*** – Romanza” Moderato	
XIV. “E.D.U.” – Finale	

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## OUR SUPPORTERS

Bainbridge Performing Arts extends special thanks to its 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 Chair Society** and is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization.

We are also grateful to Bainbridge Performing Art’s 60<sup>th</sup> Anniversary 2016 – 2017 Season Sponsors & Supporters **Bainbridge Island Ace Hardware**, **Bainbridge Island Magazine**, and **Town & Country Market**.

BPA is supported, in part, by the **Bainbridge Community Foundation**, 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**.

# BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

Podium sponsored by *Chris & Cameron Snow*

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## FIRST VIOLIN

Pat Strange, Concertmaster  
*In memory of Isador Bransky*  
Justine Jeanotte  
*Mary Mussienko Healy*  
Grace Bergman  
Alan Francescutti  
Hannah Lee  
Tom Monk  
*Larry & Omie Kerr*  
Meta Newlin  
Pete Wiggins

## SECOND VIOLIN

Larry Telles, principal  
*Kathie Peron-Matthews*  
Kathie Peron-Matthews  
*Vallery Durling*  
*Kathleen LaBelle*  
Dan Brown  
*Kathie Peron-Matthews*  
George Sale  
*Kathie Peron-Matthews*  
DeeAnn Sisley  
*Kathie Peron-Matthews*  
*Sally Tellekson*  
Michelle Verlander  
*Kathie Peron-Matthews*  
^ Jue Pue  
^ Ingrid Ryan

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Anne Burns, principal  
Jenny Weaver  
Kathy Connelly  
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Andrew Schirmer

## CELLO

Barbara Deppe, principal  
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Christine Edwards  
Max Aussendorf  
Rob Carson  
Arlayne Eseman  
Sandy Kienholz  
Stephanie Schmidt

## CELLO, continued

Peggy Thurston  
Pricilla Jones  
Leanna Glasby

## BASS

Janet Elias, principal  
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^ Gianna Gorski  
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## FLUTE

Danielle Knight, guest principal  
*Kenneth Sins & Betty Hoffmann-Sins*  
Jenny Eggert, piccolo

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Amy Duerr-Day, principal  
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*Bethany Lutheran Church*

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Jennifer Burlingame, principal

## PIANO

Mary Foster Grant  
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## GENERAL MANAGER

Larry Telles

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OPEN

## LIBRARIANS

Kathie Peron-Matthews  
DeeAnn Sisley

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\* Section string players are listed in alphabetical order

\* BSO Chair Sponsors are denoted by italics in the BSO membership roster.

## THE BSO CHAIR SOCIETY

Formed in 2015, the BSO Chair 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.

# PROGRAM NOTES

Notes by Wesley Schulz

## **Crown Imperial: Coronation March (1937)**

By William Walton

Born: March 29, 1902 in Oldham

Died: March 8, 1983 on Ischia near Naples

Walton was surrounded by music during his youth, as both of his parents were singers. He himself was a chorister on scholarship in the Christ Church Cathedral Choir at Oxford from the age of ten. He was admitted to college studies at sixteen but ironically ended up flunking out. This was not, however, an indication of his strengths as a musician. In hindsight, Walton was a self-made musician. After leaving school he befriended Osbert, Edith and Sacheverell Sitwell and went on to write his first musical work of significance: *Façade* (1921). This work for chamber ensemble with Edith reading her own poetry endeared him to the public and circulated his name. By the time he was commissioned to write *Crown Imperial March* in 1937 Walton was at his peak as a composer with a host of masterpieces behind him including *Belshazzar's Feast*, *Symphony No. 1*, and his *Viola Concerto*.

In May of 1937 the new young King Edward VIII was to be crowned. In a dramatic abdication, however, the new monarch ended up being his younger brother, George VI. Walton's new march commissioned for the coronation was an immediate success. Because the commission required the work to be of a certain length, after its premiere it was often heard and recorded with various cuts authorized by Walton. Today's performance employs a few of the commonly used cuts.

## **Piano Concerto in C major**

By Ralph Vaughan Williams

Born: October 12, 1872 in Down Ampney, Gloucestershire

Died: August 26, 1958 in London

Vaughan Williams came from a privileged background and studied at both Cambridge and the Royal College of Music. He took private lesson from Max Bruch in Berlin and Maurice Ravel in Paris. Unlike stereotypical protégés who pump out music from their teenage years, the first thirty years of Vaughan Williams life was spent studying and preparing to be a composer. In fact, in the first decade of the 20<sup>th</sup> century he spent a considerable amount of time listening, collecting, and transcribing English folk songs. Although he rarely quoted folk music in his output, they clearly made an impression on his music pre-1914.

The *Piano Concerto* in C major remains a lesser-known work of Vaughan Williams as compared to his symphonies and smaller works such as *The Lark Ascending*. The concerto was written for the brilliant pianist Harriet Cohen between 1926-1930 (revisions to the side). It was only partially successful at its premiere as it was criticized for its somewhat dissonant nature and heavy orchestration. The piano writing itself is quite percussive gaining the admiration of Bartok, for example.

The work can be divided into three movements although they are played without pause. The opening Toccata is certainly inspired by Bach. The energy emanating from the pianist and orchestra from the downbeat is powerful and drives the movement full throttle into the second movement *Romanza*. Unlike the first movement, the feeling here is quite free (Vaughan Williams even dispenses with bar lines during the introductory piano cadenza). When the orchestra comes in more fully halfway through the movement the soundscape is reminiscent of Vaughan Williams' *Serenade to Music* and is stunningly beautiful. The third movement, *Fuga cromatica con finale alla tedesca*, is an explosion of sound starting with the trombones. Motives pile up ushering in another muscular piano cadenza. The last half of the movement, the *finale alla tedesca*, a term for a 15th-century German dance, is a barn-storming cascade of sound. Unusually, the concerto ends quietly recalling the theme of the *Romanza*.

## **Enigma Variations, op. 36**

**(Variations on an Original Theme)**

By Edward Elgar

Born: June 2, 1857 in Broadheath

Died: February 23, 1934 in Worcester

*Enigma Variations* was Elgar's first prominent work for orchestra. Prior to this, and in fact throughout his life, he was a composer of miniatures. It thus comes as no surprise that taken as a whole, the *Enigma Variations* is a collection of vignettes modeled after the personalities of Elgar's friends and loved ones. In the score Elgar writes the initials of each person depicted at the beginning of each variation. It seems he used initials rather than full names because he wanted the music to remain the focus. It just so happened that the person of each variation provided him with the inspiration for that variations' given character.

The work unfolds for the most part without pause from variation to variation. The following is a listing of the full names of each person depicted within as well as a short description of what may have inspired the music.

Theme, "Enigma" – Three-part design. Arose from "doodling" on the piano at home. The theme is used almost continuously.

Var. I – "C.A.E." Caroline Alice Elgar, his wife. A beautiful and loving tribute.

Var. II – "H.D.S.P." Hew David Steuart-Powell, an amateur pianist with whom Elgar often played chamber music. This variation is a parody of Steuart-Powell's warm-up routine; hilariously chromatic.

Var. III – "R.B.T." Richard Baxter Townshend, writer and amateur actor. His low voice often flings into a soprano falsetto; the bell on the bike he often rode is depicted in the string pizzicato.

Var. IV – "W.M.B." William Meath Baker, a county squire. After reading aloud the plans for the day he leaves the room with a characteristic slam of the door.

Var. V – "R.P.A." Richard Penrose Arnold, son of poet Matthew Arnold, pianist and music-lover. The variation depicts serious conversation interrupted by witty and whimsical remarks.

Var. VI – "Ysobel" Isabel Fitton, amateur violist. Originally a violinist but on account of a shortage of violists in the neighborhood, she switched.

Var. VII – "Troyte" Arthur Troyte Griffith, architect. An intimate friend of Elgar's. The uncouth rhythm in the timpani and low strings is meant to be "straightened out," but when that fails, the movement ends with a pounding of a fist on the table.

Var. VIII – "W.N." Winifred Norbury, secretary of Worcestershire Philharmonic Society. Thought to be more a depiction of her stunning 18<sup>th</sup>-century house although her laugh is said to be reflected in the oboe trills.

Var. IX – "Nimrod" August Johannes Jaeger who worked for London publishing house, Novello's. "Jaeger" is German for "hunter" and Nimrod is the "might hunter" mentioned in Genesis 10. Jaeger was Elgar's most respected and trusted friend. The movement recalls their numerous discussions of the beauty of Beethoven's slow movements.

Var. X – "Dorabella" Dora Penny, the stepdaughter of a friend of Alice Elgar's who spent much time with the Elgars. She tended to stammer and the music reflects this in a carefree manner in the woodwinds.

Var. XI – "G.R.S." George Robertson Sinclair, organist and owner of Dan the bulldog. The music in this variation is not about Sinclair but Dan. In Elgar's words, "'The first few bars were suggested by [the] great bulldog Dan (a well-known character) falling down the steep bank into the River Wye; his paddling up stream to find a landing place; and his rejoicing bark on landing. G.R.S. said 'set that to music.' I did; here it is."

Var. XII. – "B.G.N." Basil Nevinson, amateur cellist. Elgar played in a trio with Nevinson and Variation II's Steuart-Powell.

Var. XIII – Romanza - "\*\*\*\*" Likely refers to Lady Lygon of Madresfield Court. The asterisk and the title "Romanza" elicit questions about Elgar's intentions. At the time of composition, Lygon was on a voyage to Australia with her brother. The timpani in this variation represent the ship's motors and Mendelssohn's *Calm Sea and Prosperous Voyage Overture* is quoted in the clarinet.

Var. XIV – Finale – "E.D.U" This movement is about Elgar himself and the initials represent Alice's nickname for him: "Edoo." The music from Alice's variation as well as Nimrod is recalled before the work comes to a rousing conclusion.

## WESLEY SCHULZ, MUSIC DIRECTOR



Conductor **Wesley Schulz** made his Seattle Symphony Orchestra debut in a sold-out performance with singer/songwriter Gregory Alan Isakov in February 2015. As the 2014-2015 Conducting Fellow Schulz served as cover conductor for Maestro Ludovic Morlot, led seven world premieres at the Merriman Family Young Composers Workshop and assisted with recordings for the symphony's Grammy-winning label, Seattle Symphony Media. A leader of educational and family concerts, Schulz makes frequent appearances with the Austin Symphony Orchestra conducting their Halloween Family Concert as well as their Young People's Concerts; the latter reaching over 30,000 Texas students. In addition to serving as Music Director and Conductor of Bainbridge Symphony Orchestra Schulz is Director of Orchestras at University of Puget Sound and Music Director of Seattle Festival Orchestra. Upcoming and recent conducting engagements include the Port Angeles Symphony, Auburn Symphony, Grand Junction Symphony Orchestra and the Juneau Symphony.

## Jas Linford's BRASSWORKS

An advertisement for Jas Linford's BRASSWORKS. The background is a large, detailed line drawing of a brass instrument, possibly a trumpet or trombone. Overlaid on the right side of the instrument is a list of services:

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## CRISTINA VALDÉS, PIANO



Considered one of today's foremost interpreters of contemporary music, pianist **Cristina Valdés** is currently an Artist-in-Residence at the University of

Washington. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. An avid chamber musician and collaborator, Cristina has toured extensively with the Bang On a Can "All Stars", and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony's Chamber Series and [UNTITLED] concerts. Cristina has appeared as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Recently, she performed the piano solo part of the *Ives 4<sup>th</sup> Symphony* with the Seattle Symphony, which was released on CD earlier this year to critical acclaim.

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 December II • 3:00 pm  
 Family Concert Dec. IO • 3:00 pm

Rolling Bay Presbyterian Church  
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Tickets & Information  
[info@bainbridgechorale.org](mailto:info@bainbridgechorale.org)  
[www.bainbridgechorale.org](http://www.bainbridgechorale.org)

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!



# A CHRISTMAS STORY, THE MUSICAL

Book by Joseph Robinette | Music and Lyrics by Benj Pasek and Justin Paul

Directed by Joanna Hardie | Musical Direction by Elizabeth Faye | Choreography by Debbie Pierce

DECEMBER 2-18

Based on the motion picture "A Christmas Story" distributed by Warner Bros., written by Jean Shepherd, Leigh Brown and Bob Clark, and upon "In God We Trust: All Others Pay Cash" written by Jean Shepherd. Produced with permission of Warner Bros. Theatre Ventures and Dalife Entertainment. Produced by special arrangement with Dramatic Publishing.

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with Music Director and Conductor  
Wesley Schulz presents

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This program is supported in part by a grant from the Washington State Arts Commission (now also known as "ArtsWA") and the National Endowment for the Arts.