

46th Annual Season
2018 – 2019

BAINBRIDGE
SYMPHONY ORCHESTRA
WITH MUSIC DIRECTOR & CONDUCTOR MARIO ALEJANDRO TORRES

presents

EMERGENCE

featuring

Nathan Chan, cello

Saturday, November 10, 2018 @ 7:30 p.m.
Sunday, November 11, 2018 @ 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*

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(on leave)

Virginia H. Davison

Emily Acri, Guest Concertmaster

Justine Jeanotte, Assistant
Concertmaster

Elinor Ringland

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In honor of Alfred Koumans

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Leeanna Glasby

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Ben Melvin

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Edgard Hernandez, co-principal

Ken Sins & Betty Hoffmann-Sins

Erin Happenny, co-principal

Joan Walters

OBOE

Amy Duerr-Day, principal

In memory of Dick Baker

Alicia Moriarty

CLARINET

Patricia Beasley, principal

Chris & Arlayne Eseman

Bienvenido Yangco

BASSOON

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Alex Orłowski

Denise Harris

FRENCH HORN

Matthew Anderson, principal

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Nikki Hessner

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Mary Ellen Rose-Witt

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Darryl Forney, principal

Ken Sins & Betty Hoffmann-Sins

Kevin Slota

TROMBONE

Michael Ramirez, principal

Chris & Arlayne Eseman

Bud Parker

Lynn & Benay Nordby

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TUBA

Jas Linford, principal

Bob & Carolyn Tull

TIMPANI

Susan Tolley, principal

Alex & Meredith Mirkow

PERCUSSION (on leave)

Malinda Griffin, principal

Grant & Barbara Winther*

Malcolm West

In honor of Alfred Koumans

Art Whitson

PIANO

In memory of Barbara Winther

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Nathan Chan

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• Section string players are listed in alphabetical order

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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

Adagio from Gayane Suite No. 1 Aram Khachaturian (1903 – 1978)
In memory of Leeanna Glasby

Cello Concerto in E minor, Op. 85..... Edward Elgar (1857 – 1934)
1. Adagio – Moderato
2. Lento – Allegro molto
3. Adagio
4. Allegro – Moderato – Allegro, ma non troppo

Nathan Chan, cello

~ **intermission** ~

Symphony No. 2 in D Major, Op. 73 Johannes Brahms (1833 – 1897)
1. Allegro non troppo
2. Adagio non troppo
3. Allegretto grazioso
4. Allegro con spirito

INTRODUCING OUR NEW 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.



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.

PROGRAM NOTES

By Vijay Chalasani

Where does great art come from? Does it flow freely from the pen, like the river from the mountain spring, or does it take Herculean efforts of concentrated work, like the slowly forming diamond deep below the Earth's surface? Naturally, there is no wrong answer to this question. For many of the great classical composers, both of these answers are true. They might have labored for years with one idea, struggling to bring it to fruition, while another came lightly and appeared on the page fully formed, as if it were always there, merely waiting to bubble to the surface. Inspiration emerges from many sources for these composers, but the commonality is that these artists were people who, like any of us, are influenced by the events and emotions of our daily lives. Whether influenced by where they were and the circumstances of their surrounding areas, or the people around them, each of these composers wrote works that emerged thanks to the influences of their world.

Armenian composer **Aram Khachaturian** wrote the music to his ballet score *Gayane* during the extremely challenging times of the Second World War. The ongoing war created many difficulties for producing a new stage work, but the ballet's successful initial staging in Perm, Russia, in the winter of 1942, proved to be a beacon of hope for the Soviet peoples. Khachaturian's score was lauded for its colorful use of folk music from the Caucasus regions, including Armenian, Georgian, and Azerbaijani folk tunes, which were also mirrored in a stylized choreography that combined tradition classical ballet with regional folk dance.

The simple yet moving “**Adagio**” from *Gayane* that opens our program tonight comes from a part of the ballet where the title character is lamenting the political (and thus personal) betrayal by her husband. Khachaturian's music conveys the sadness, nostalgia, and uncertainty of her loss in delicate, almost minimalist terms. The searching, lonely setting that this music imparts was poignantly used by Stanley Kubrick in his epic film *2001: A Space Odyssey*. Kubrick uses music impactfully throughout the film, most memorably in the opening scene with Richard Strauss's *Also sprach Zarathustra*, but his use of Khachaturian's music makes the most impact out of

the smallest amount of material. In both its original setting and in Kubrick's reimagining, the “Adagio” speaks to the listener with an unsettling directness, conveying a complex loneliness we would rather not confront. Or, to put it another way, it expresses a solitude that we often are not comfortable with, in our modern global world surrounded by connectivity. However, in its reminder of the darkest of times and the quietest of moments, this music can bring us together and help us to remember, as Khachaturian and his colleagues surrounded by the fear of war and oppression certainly knew, that the darkest hour comes just before the dawn.

Even before the destruction of WWII, the horrors of the “Great War” (WWI) crippled the European artistic community which had so wonderfully flourished during the years prior. The British composer **Sir Edward Elgar** found himself unable to write any music during these years, appalled and disillusioned by the horrors of one of the worst conflicts of modern times. Towards the end of the war, in March 1918, Elgar needed to have tonsil-removal surgery, which in his time was considered a somewhat dangerous procedure for a sixty-year-old man. His daughter, Carice, tells the story that several days after the surgery, while still somewhat sedated for the post-surgery pain, Elgar woke up and asked for pencil and paper; from out of nowhere, despite his suffering from both the surgery and the ongoing war, he wrote down a new melody in 9/8 time. This would eventually become the theme from the opening section of his **Cello Concerto**. Despite this sudden burst of inspiration, Elgar would not complete the concerto until the following summer of 1919, after first completing a series of chamber works. Felix Salmond, who was the cellist for the premieres of two of these works (a piano quintet and a string quartet), would be the soloist for the premiere of the concerto, along with Elgar himself conducting the London Symphony, on October 27, 1919. While the concerto was not an immediate success, it has since become a favorite among both cellists and audiences, and remains among the most performed and beloved of concerti for the cello.

The cello concerto might seem surprising to listeners who are familiar with Elgar's earlier works, which are full of passion and overflowing with sentiment. This concerto appears in stark contrast with its sparse, concentrated style, which shows the influence

of the war on the now-elderly composer. While the piece does not lack the outbursts of passion which Elgar is known for, these are now marked by a restraint, his bubbling optimism weathered into what Elgar biographer Diana McVeagh calls “an autumnal sadness, but the sadness of compassion, not pessimism.” The four movement work opens with a dramatic recitative for the solo cello, which immediately melts into the lilting, plaintive, and wandering melody which came to Elgar on his bedside in 1918. The idea from this recitative will return later as the first movement melts directly into the second with a hesitant transitional section that can’t seem to get going. It eventually takes off into a perpetual motion scherzo that despite its velocity mostly stays in the contemplative and intimate mood of the previous movement, albeit with occasional surges of energy and emotion from both soloist and orchestra, before the whole thing disappears without a trace. The third movement contains one long, spun out, gorgeously sung melody, which recalls the slow movement of Schumann’s cello concerto in its quiet yet deeply felt sentiment. This melody appears to end in mid-sentence, pausing briefly before the last movement immediately begins with a quick orchestral transition, leading to the solo cello announcing the beginning of the end with another quasi-recitative theme. After working his way around a quick melody that resembles the second movement’s impish scherzo, Elgar nostalgically recalls earlier ideas from the piece, including the third movement’s tender melody, and finally the recitative again from the concerto’s opening moments, before it rushes off to a terse conclusion.

We finally move from the darkness of Khachaturian’s winter and the autumnal sadness of Elgar’s concerto to the pastoral beauty of spring and summer. **Johannes Brahms** was no stranger to struggle, often in the form of a self-inflicted criticism, a belief that nothing he did was good enough. To the modern audience, this seems overblown, given his great success in today’s concert halls; but in his own time, Brahms was stuck in the towering shadow of his idol, the man considered by the 19th century to be the greatest composer ever. The monumental life and works of Beethoven, and especially his final masterpiece, the 9th Symphony, hung like a cloud over Brahms for most of his young life, so much so that Brahms was unable to complete two of what would become his best known works,

the C minor Piano Quartet, Op. 60, and the 1st Symphony, Op. 68, for over twenty years. The immense struggle caused by Beethoven’s shadow was partially lifted by the completion of these works, which was shown by the relative brevity that marked the composition of his **2nd Symphony, Op. 73**. Brahms completed this work in a relatively short period, while on summer holiday in 1877 in Pörschach am Wörthersee, a beautiful rural town in southern Austria. Brahms was clearly inspired by the picturesque setting for his compositional work, which is reflected in the pastoral themes of the music itself, evoking images of nature and springtime.

Cast in the standard four-movement symphonic form, the symphony opens with a mysterious four-note motive in the low strings, which immediately gives way to a flowing and affable theme in the horns. The use of horns traditionally evokes images of nature, as horns in their original function were used for hunting, as well as for communicating over great distances. This pastoral theme gives way later to a hauntingly beautiful second theme, sometimes colloquially known as the “Brahms lullaby,” played by the violas and cellos. Brahms uses these two melodic ideas, along with a more bucolic, march-like music, for the main material throughout the rest of this enormous movement, though the development section concentrates also on a reworking of the opening four note motive. The second movement unfolds into a big, serious Adagio, the only slow movement which is labeled “Adagio” of his four symphonies. It is solemn and soulful, searching and songlike, at times halting in tense silence while at other moments flowing forward in free serenity. The light third movement acts as an intermezzo, offering relief after the seriousness of the first two movements. A charming, lilting oboe melody begins the movement, which alternates with a contrasting quick and animated presto. As often happens in Brahms’s music, there is an interplay between major and minor modes here which hints at some sort of darkness hiding behind the curtain of an otherwise cheerful idea. In particular, there is a brief moment in the coda of this movement where, for only a few measures of music, Brahms hints at a hidden tragedy with the strings, before turning the corner with a smile as if it were never there. The last movement begins with an excited whisper that bursts forth unexpectedly into a thrilling spark of energy that propels the finale forward. This movement takes the

sonata-rondo form, bringing back this exciting theme two more times with contrasting sections in between. Before the last of the theme iterations, we hear a darkened version of the theme, followed by a *tranquillo* which hints at the solemnity of the second movement. The coda plays with our expectations by first wandering away from the home key we thought we were headed to, before dropping down and building up the energy in anticipation of the blazing conclusion.

Like Brahms was that summer, we are lucky to be in a beautiful location; the gorgeous Pacific Northwest, a unique and special region whose natural beauty inspires us daily. Thank you for joining us as we perform this stunning music in this magnificent place. We hope that, as with these composers and their inspirations, our music inspires you in some small or great way in your own daily lives!



GUEST ARTIST NATHAN CHAN, CELLO

Cellist Nathan Chan discovered his talent for music at an early age through conducting. Before he was two, he could emulate the styles of conductors he saw on music videos such as Seiji Ozawa, Herbert von Karajan and Leonard Bernstein, using a chopstick as a baton. As a toddler, his imitations were so intuitively musical that he caught the attention of San Francisco Opera Assistant Conductor Sara Jobin. Under her eye, he made his debut as a conductor at age three, leading the San Jose Chamber Orchestra in a set of Mozart variations, despite not yet being able to read music.

This was followed by a guest appearance with the Palo Alto Philharmonic a year later, conducting the first movement of Beethoven's Fifth Symphony. Initially drawn to the sounds of low strings, he began formal music lessons with cellist Irene Sharp at age five. He later studied with Sieun Lin at the San Francisco Conservatory of Music. Listen to Nathan online at <https://www.youtube.com/nathanchancello>.

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 PETE WIGGINS

Instrument: Violin
Joined the BSO in 2012

Pete Wiggins (pictured) is a retired Federal Human Resources Manager. Of his hobbies, Pete says, "Playing violin takes plenty of time!" He grew up in Seattle, and his musical favorites are lush melodies from the Romantic Period. He especially enjoys Rachmaninoff's Symphonic Dances. Fun fact: He learned to play compliments of Seattle Public Schools and the Seattle Symphony's outreach to young people. "Yay for music education!"



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

OUR SUPPORTERS

BPA and BSO gratefully acknowledge the many individuals and businesses whose support was vital to this performance, including **Vijay Chalasani** for the program notes.

BPA and BSO extend special thanks to Media Sponsors **Classical KING FM 98.1** and **KCTS 9 Public Television**, 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 generously dedicated their time, energy, funds, and audience support to this volunteer organization.

We're also grateful to BPA's 2018 – 2019 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**.



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SAVE THE DATES February 16 & 17: BSO presents MUSES

Rachmaninoff's beautiful and lovely *Vocalise* sets the initial tone for the BSO's February concert. Then, the acclaimed soprano Cyndia Sieden will delight you with Strauss' *Four Songs*, Op. 27 – songs that were written as a wedding gift for his beloved bride, soprano Pauline de Ahna. For our last selection, we invite you to give free reign to your creative muse as we immerse ourselves in the extraordinary tales of Rimsky-Korsakov's *Scheherazade*.

Enjoy the Evening.

Congratulations to the
Bainbridge Symphony
Orchestra on its
2018-2019 Season

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PRESENTS

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and
Sing!*

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Accompanied by Collaborative Pianist, Yuly Kopkin
Trumpet: Kyle Erickson

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CHRISTMAS CONCERT

Featuring choral selections from Handel's *Messiah*
with the NKHS Symphonic Choir and
Amabile Choir of Bainbridge Island



Mario Alejandro Torres, Conductor

Poulsbo
Community
Orchestra

Mozart - *German Dance No. 3 "Sleigh Ride"*
Finnegan - Christmas Sing-Along
Anderson - *Sleigh Ride & A Christmas Festival*

Sunday, December 2, 2018
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