



47th Annual Season 2019 – 2020

With Music Director & Conductor
Mario Alejandro Torres

presents

Women of Power!

featuring

Yuka Sasaki, piano

Saturday, February 8, 2020 @ 7:30 p.m.

Sunday, February 9, 2020 @ 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 *Andrew & Helen Ulitsky, Chris & Cameron Snow, and Paul & Suzanne Merriman*

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Foster Law Group

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Kathie Peron-Matthews

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Cantwell & Bennett Families

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Peggy Thurston

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In memory of Beatriz M. Grigoni

in honor of her granddaughter

Emmy Lou Grigoni (cellist)

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Elliot Matteson

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Derick Polk

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Joan Walters

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Amy Duerr-Day, principal

Alicia Moriarty

Charles Wallace – In honor of

Meryl Hubbard

CLARINET

Patti Beasley, co-principal

Don & Joanne Mannino

Bienvenido Yangco, co-principal

Brian & Sarah Ames

Jani Bryant, bass clarinet

BASSOON

Nicole Maldonado, principal

Katy Witeck

Denise Harris

FRENCH HORN

Nate Lloyd, co-principal

Bob Borquist

Amy Orr, co-principal

Val Behling

Kelli McAuley

TRUMPET

Kevin Slota, principal

Ken Sins & Betty Hoffmann-Sins

Porter Matteson

Jim & Ginger Thrash

Andrew Ryan

TROMBONE

Michael Ramirez, principal

Bud Parker

Nick Bischoff, bass trombone

TUBA

Jas Linford, principal

TIMPANI

Malcolm West, principal

Alex & Meredith Mirkow

PERCUSSION

Jack Lake, principal

Ken Sins & Betty Hoffmann-Sins

KEYBOARDS

Mary Foster Grant, principal ^

Jan Stanton – In memory of

Lee Stanton

GUEST ARTIST

Yuka Sasaki

Mark Levine & John Keppeler

Karl Beuschlein & Barbara Deppe –

In honor of Warren Beuschlein

BSO STAFF

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Dan Brown, Stage Manager

Arlayne Eseman, Librarian

- Section string players are listed in alphabetical order
- BSO Chair Society Sponsors are denoted by italics
- “^” indicates BSO members on leave for this concert

ABOUT 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. Adopted under the Bainbridge Performing Arts (BPA) umbrella in the spring of 1993, and changing its name to the Bainbridge Symphony Orchestra in 2006, the Symphony serves a musically rich role in our community uniting artists spanning generations and skill levels, and coming from all walks of life, to share their love of music and learn from each other.

THE PROGRAM

Concert Overture in D Elfrida Andrée (1841 – 1929)
Andante maestoso – Allegro ma non troppo

Piano Concerto in C-sharp minor, Op. 45 Amy Beach (1867 – 1944)
Allegro moderato
Vivace
Largo
Allegro con scioltezza

Yuka Sasaki, piano

~ **Intermission** ~

Symphony No. 3 in G minor, Op. 36 Louise Farrenc (1804 – 1875)
Adagio – Allegro
Adagio cantabile
Scherzo. Vivace
Finale. Allegro

WE ARE BURSTING WITH GRATITUDE FOR YOUR SUPPORT!

BPA's classical music program thrives precisely because of your contributions!

Formed in 2015, the **BSO Chair Society** lends vital support to Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that our volunteer musicians contribute to this thriving organization. The Chair Society was established to honor BSO members, friends, and loved ones with gifts that help underwrite music acquisition, guest artist honorariums, equipment upkeep, orchestra purchases, and more.

Generous contributors to **The Goodfellow Fund** attend or support our annual **Musical Chairs** event each fall. Gifts to The Goodfellow Fund, named in honor of our beloved Jean Goodfellow, contribute to the Conductor/Music Director's annual salary and enshrine the legacy of Bainbridge Symphony Orchestra.

Bainbridge Symphony Orchestra is a cornerstone program of Bainbridge Performing Arts, and however you choose to give, please know that every bit of your support is celebrated in every note we play. Thank you!

OUR SPONSORS & ADVERTISERS

BPA and BSO gratefully acknowledge the many individuals and businesses whose support was vital to this performance, including advertisers **Jas Linford's Brassworks, Priscilla Jones, Kitsap Music Teachers Association, Poulsbo Orchestra, and Winslow Massage**. Special thanks to Media Sponsors **Classical KING FM 98.1 and KCTS 9 Public Television**, Community Sponsor **Carly's Rolling Bay Café**, "Youth in Music Initiative" Sponsor **Wicklund Dental**, and BPA's 2019 – 2020 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**.

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 former Music Director of Poulsbo Community Orchestra, he 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.

YUKA SASAKI, PIANO



Pianist Yuka Sasaki has garnered glowing concert reviews and top prizes at competitions from the U.S. and abroad. Tessinar Zeitung from Switzerland describes Ms. Sasaki as "...Superbly talented" and says, "...this pianist should be mentioned above all."

She began playing piano at age five in Johannesburg, South Africa before moving back to her native Japan. She has concertized internationally including recitals at the Teatro Civico and Domenico Sarro in Italy, the Piccolo Mondo International Music Festival in Switzerland as well as in Japan at the Yokohama Kenmin Hall, OJI Hall and Tokyo's prestigious Suntory Hall, where she received praise as possessing a "...virtuosic technique, fantastic musical temperament with a beautiful sound" (Ongakuno Tomo magazine, Japan). Concerto appearances include performances with the Okazaki Symphony in Japan, Seattle Philharmonic Orchestra, Sammamish Symphony, University of Washington Symphony Orchestra, Northwest Symphony Orchestra, Thalia Symphony, and the Federal Way Symphony. Currently on the faculty at the Music Department of Seattle Central College, she also has served as adjudicator for the Washington Music Educators Association and the Northwest Chopin Festival. Ms. Sasaki maintains a private studio from which her students have won numerous awards and been accepted to some of the world's foremost music schools and conservatories.

BSO MEMBER SPOTLIGHT Tom Monk, Violin



Tom Monk has played violin with the Bainbridge Symphony Orchestra since 1986. He's a pediatrician at Swedish Primary Care Clinic here on the island and enjoys gardening and hiking in his free time. He grew up "all over" but attended high school in Issaquah where he developed his love of music, including his favorite piece, Dvorak's piano quintet. He says, "I started playing violin in 3rd grade; my family moved a lot and was in my third school that year. I got in trouble for fighting on the playground and to punish me the principal gave me violin lessons. It worked, I stopped fighting!"

PROGRAM NOTES

By Mario Alejandro Torres, unless otherwise noted

Concert Overture in D (1873)

Elfrida Andrée (1841 – 1929)

Born: February 19, 1841 in Visby, Sweden

Died: January 11, 1929 in Gothenburg, Sweden

Notes by Susan Pickett, Editor

Elfrida Andrée was born in Visby, Sweden on February 19, 1841. She and her two siblings were given their first music lessons by their father, who was a physician and amateur musician. From 1855-1857 Andrée studied organ at the Royal Academy of Music in Stockholm, but as an “external student” because women were not allowed to officially enroll in the organ classes. In 1857 she passed the organists’ examination, but a Swedish law forbidding women to be professional organists prevented Andrée from initially pursuing a career as an organist. (The law was based on Saint Paul’s edict “women must be silent in church.”) Andrée and her father fought for four years to have Parliament change the law, and succeeded in 1861. From 1862-1867 she held several church positions in Stockholm, and subsequently worked as an organist and music director at the Gothenburg Cathedral where she remained for the rest of her career. Andrée began composing in her childhood; she studied composition privately during her years in Stockholm, and in 1870 studied with Niels Gade in Copenhagen. She was elected to the Swedish Academy of Music in 1879. Elfrida Andrée died in Gothenburg on January 11, 1929.

The Concert Overture in D was composed in 1873 and then later revised; both manuscripts survive at the Statens Musikbibliotek in Stockholm. The only known performance of this work during Andrée’s lifetime was in Berlin in 1888, probably conducted by Andrée herself.



Credit:www.freepik.com

Piano Concerto in C-sharp minor, Op. 45

Amy Beach (1867 – 1944)

Born: September 5, 1867 in Henniker, NH

Died: December 27, 1944 in New York, NY

Amy Beach was the leading American woman composer of her generation and first to succeed as a composer of large-scale musical works. She became very well known in both the United States and Europe. Born to a distinguished New England family, she was the only child of Charles Abbott Cheney, a paper manufacturer and importer, and Clara Imogene Marcy Cheney, a talented amateur singer and pianist. Gifted with perfect pitch and impeccable memory, by age one she was able to accurately hum 40 songs in the key that each of them was written. She taught herself to read music by age three, and composed a number of dances when she was five years old. She knew even as a young child that “no other life than that of a musician could ever have been possible for me.” Even with these gifts as a child prodigy, her parents did not support a professional music career for their daughter. However, Amy was determined to keep music in her life, and she took her first formal piano lessons with her mother at age six and gave her first formal recital as a child when she was seven years old. When she was sixteen, her mother allowed her to give her first public performance. Two years later she made her debut with the Boston Symphony Orchestra with Chopin’s Second Piano Concerto.

Amy married Henry Harris Aubrey Beach, a surgeon based in Boston, when she was eighteen years old. At the request of her husband, she limited her public performances to only one every year and devoted herself more to composition. Her marriage lasted 25 years, and during this time she wrote a symphony and this wonderful piano concerto, as well as songs, chamber, choral and solo-piano music. Widowed at 43, she went to Germany to present her compositions and revive her career as a pianist.

Amy Beach’s Piano Concerto in C-sharp minor, Op. 45, originated in Boston between September 1898 and September 1899. This concerto was premiered on April 7 of 1900, with the composer as the soloist and the Boston Symphony Orchestra under the baton of Wilhelm Gericke. Later, Beach performed the concerto with the Chicago, Philadelphia, Leipzig, Hamburg, and Berlin orchestras. This piano concerto

is based on three of her own songs: *June fille et jeune fleur*, Op. 1, No. 4; *Empress of Night*, Op. 2, No. 3; and *Twilight*, Op. 2, No. 1. The concerto is divided in four movements, with the third movement leading without a break directly to the fourth movement.

Symphony No. 3 in G minor, Op. 36

Louise Farrenc (1804 – 1875)

Born: May 31, 1804 in Paris, France

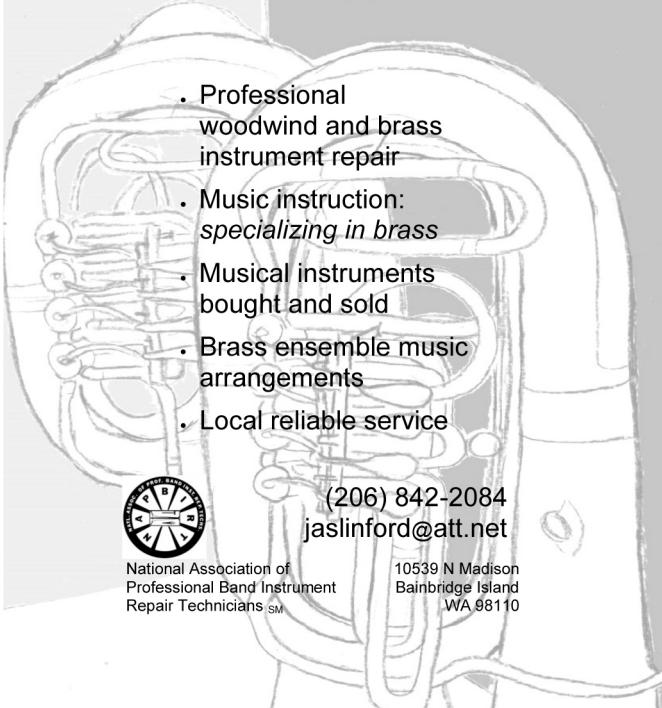
Died: September 15, 1875 in Paris, France

Louise Farrenc was a composer, pianist, teacher, and scholar. She was married to Aristide Farrenc, a music publisher, flautist, bibliophile, and scholar. Louise is a descendant of a long line of royal artists, and she showed great artistic and musical talent at a very early age. At age 15, she already had developed a professional level of piano playing and a promising career as composer. Between 1825 and 1839, she published many compositions for piano, and one of the most prominent was a set of 30 Etudes in all major and minor keys that later became a core requirement for all piano classes at the Paris Conservatoire. In 1842, Farrenc was appointed professor of piano at the Paris Conservatoire, one of the most prestigious posts in Europe.

Apart from her extensive piano writing, Farrenc's compositional output comprises two overtures, three symphonies, two piano quintets, two piano trios, two violin sonatas, one cello sonata, a nonet for winds and strings, and a sextet for piano and winds. At the time, Paris was dominated by Opera, making it hard for any composer of instrumental ensembles to garner attention. However, Farrenc's career as a composer sky-rocketed after the premier of her Nonet, which gave her courage to request and obtain payment commensurate with the higher salaries of her male colleagues.


Farrenc's orchestral output demonstrates the genius of her work as a composer of large-scale works. She overcame the daunting barriers that were exclusive to women – writing light pieces either for voice or for piano that featured their “delicate character.” Louise Farrenc was greatly admired in her lifetime by Schumann and Berlioz, as well as all of her colleagues and students at the Paris conservatoire.

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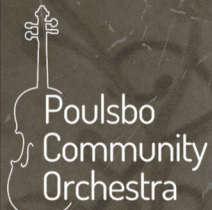


Instructor: Priscilla Jones

Celloisland85@gmail.com

www.suzukiassociation.org/teachers

Winter & Spring Concerts 2020



Winter Classics - Sunday, March 22, 3 pm

F. Mendelssohn, *Hebrides Overture*
 J. Sibelius, *Valse Triste*
 J. Brahms, *Hungarian Dance No. 1* in G minor
 A. Borodin, *Polovtsian Dances*
 F. Schubert, *Symphony No. 8 "Unfinished"*, 1st movement

Superheroes - Sunday, June 7, 3 pm

H. Zimmer, *Concert Suite from The Dark Knight Rises*
 J. Williams & J. Ottman, *Superman Returns*
 R. Gegson-Williams, *Wonder Woman*
 A. Silvestri, Main theme from *The Avengers*
 M. Kamen, *X-Jet*

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SAVE THE DATE: Bainbridge Chorale and BSO present Ein deutsches Requiem April 25 & 26

Bainbridge Symphony Orchestra and Bainbridge Chorale join forces in April to perform one of Brahms' most intensely spiritual works, *A German Requiem*. Its humanistic vision distinguishes this unique work from other more typical settings of the Requiem. Instead of following the standard liturgical meditations on death, Brahms included biblical text of his own choosing to comfort the living.

Performances will be off site at Bainbridge High School Gym – 9330 High School Rd., NE, and tickets will be available soon through Brown Paper Tickets.

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BAINBRIDGE SYMPHONY ORCHESTRA

With Music Director & Conductor **Mario Alejandro Torres**

& BAINBRIDGE CHORALE

With Artistic Director **Michael Austin Miller**



Present:

Ein deutsches Requiem

THE PROGRAM

Johannes Brahms

Ein deutsches Requiem

Op. 45



Featuring
Charles Robert Stephens, *baritone*



Janeanne Houston,
soprano

April 25 & 26

Saturday @ 7:30 p.m. & Sunday @ 3:00 p.m.

Bainbridge High School Gym



Tickets: [BrownPaperTickets.com](https://www.brownpapertickets.com)

Info: [BainbridgePerformingArts.org](https://www.bainbridgeperformingarts.org)

